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DOCTOR WHO MAGAZINE™

THE ERA TAPES PREVIEWED

Inside: NEW ADVENTURES IN TIME AND SPACE WITH THE FOURTH AND SEVENTH DOCTOR! **Plus:** EPISODE GUIDE AND GREAT *DOCTOR WHO* MYTHS EXPLODED! **Plus:** MEDIABAND PHOTOGRAPH COMPETITON

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CONTROVERSY CORNER

It has been mentioned several times that the Doctor must not cross his own Time-Stream. Indeed, 'it is forbidden so to do', indicating that it is quite feasible to accomplish. This, obviously, should apply to all other Time Lords, such as the Master, and not just the Doctor. However, does it apply to Time Lords in relation to each other? That is to say, taking the Master as an example, every time he meets the Doctor are both their Time-Streams chronologically locked together? There has been no indication to show that they have to be. So why have past writers always assumed this?

For example. In the *Planet of Fire* we were led to believe that the Master had perished in the fire within the mountain. Then, next season it was required that the Master return to the series, so a very 'loose' explanation was gleaned over in *The Mark of the Rani*. Why? Why couldn't the Doctor have simply met the Master in an earlier part of his (the Master's Time-Stream? No reason at all, (the Doctor has popped up throughout the Daleks' entire history!) apart from the short sightedness on the part of the writers. In fact, with the exception of perhaps only David Whitaker and possibly in a totally different way, Dennis Spooner, *none* of the past *Doctor Who* writers seem to have grasped even the basic premise of time travel anachronisms within their storylines!

There is plenty of mileage in a story incorporating the fact that the Master knows what a future rejuvenation/regeneration of the Doctor will look and behave like and what will happen to him. Or, of course, vice-versa.

Taking the above point a step further on, one could postulate that the Master is a past rejuvenation/regeneration of possibly the War Chief from *The War Games*. In the same vein, who then was the Monk? Are they perhaps all the same person or even various combinations of all three or two? Every Time-Lord can regenerate at least once. We are told that. So is it a fair assumption that some of the above could be one and the same? Certainly, the Doctor recognised the War Chief and similarly he him. So, was this possibly the Master's fate?

Consider the following:

1. Both the Monk and the Master had Mk. IV Tardis'.
2. Also, the Monk and the Doctor had a personal feud going on between them, as stated in *The Daleks' Master Plan*. The Rani mentions an interminable feud between the Master and the Doctor in *The Mark of the Rani*. Coincidence?
3. Is it reasonable to suppose that there are so many evil renegade Time-Lords about, yet we only know of one good one?

Another concept that the writers have totally failed to comprehend is that although actors might come and go the character of the Doctor should remain constant. The Doctor is essentially the same persona today (1991) that we were first introduced to in 1963. So what is all this nonsense of 'Doctor one', 'Doctor three', etc, etc.? It is all rubbish! The Doctor is the Doctor. End of story.

This leads us nicely into another point which was first introduced by David Whitaker and has since seemingly been totally ignored! He inferred that the Time Lords are quite capable of recognising one another, regardless of which rejuvenation/regeneration state they are in. This forces us to conclude that a Time-Lord is an alien 'entity', rather than an object, that uses a body only as a vehicle. (Which one could say we do in as much as it is only our minds that separate us as individuals).

The difference with Time Lords is that they are capable of discarding one body for another (as in *Destiny of the Daleks*) in much the same way that we change our clothes. However, when one encounters a friend in a different attire to the previous meeting, we do not say: "Hello John two, John three," or whatever. John is John no matter what he may look like. This concept, then, was introduced by David Whitaker when the Dalek instantly recognised the Doctor in *The Power of the Daleks*. Therefore, the Daleks (alien to us) are able to tell the difference between 'entity' rather than 'persona'. How many others view us in this way?

Even more interesting is to speculate how the Doctor views others, including us! So, there is another exciting idea writers have failed to capitalise on. With all the above in mind, apply this theory and re-read or view the *The Five Doctors!*

Crossing time streams? The Master (Anthony Ainley) confronts the Doctor (Peter Davison) in *Planet of Fire*.

"What did it mean – defence alert?"
"Oh the usual rubbish, I suppose – floor trips, electronic sensors, jets of nerve gas – nothing to worry about."
"Oh good. I was afraid it might mean something serious."
Peri and the Doctor, The Two Doctors

I'd better come clean straight away – there are some none too serious articles in this issue, with good reason. Apart from the general anxiety over delayed new production of *Doctor Who*, the real world has been throwing us all a lot of worry lately – the Gulf war, world recession, environmental crises and bomb threats (and, sadly, bomb explosions) in London. So it's time for a bit of good cheer, we thought. Call it a *City of Death* tribute if you like!

We hope you'll enjoy our light-hearted pieces and the usual mix of interviews and features are here, islands of sanity perhaps . . . so, no fools in this April issue but plenty of fooling. On with the show!

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The Third Doctor (Jon Pertwee) and K'Anpo (George Cormack). Photo © BBC 6
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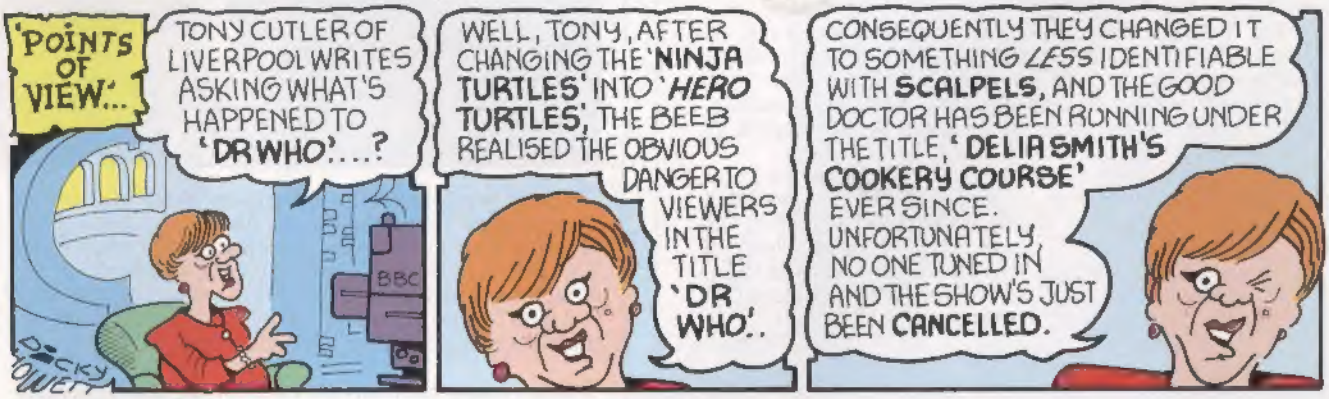
Senior Editor: **John Freeman**
Design: **Gary Gilbert**
So long, and thanks for all the fish: **Dan Abnett**
Promotion: **Jane Sumner**
Production: **Mark Irvine**
Advertising: **Jane Smale**
Adviser: **John Nathan-Turner**
Excelsior: **Stan Lee**
Managing Director: **Vincent Conran**

Feature writers this issue: Richard Landen, Mark Wyman, Liam Rudden, John Freeman, Mark Gasper, Dallas Jones, Mark Duncan, Dominic May, Paul Cornell John McLay, Andrew Pixley, John Nathan-Turner and Paul Travers.

Thanks this issue to: Lorne Martin, Lee Sullivan, Barry Newbery and Fiona Cumming.

On the cover: Jon Pertwee at BBC Lime Grove for The Era Tapes recording.

Doctor Who? by Tim Quinn and Dicky Howett


'POINTS OF VIEW'...
TONY CUTLER OF LIVERPOOL WRITES ASKING WHAT'S HAPPENED TO 'DR WHO'....?
BBC
DICKY HOWETT
WELL, TONY, AFTER CHANGING THE 'NINJA TURTLES' INTO 'HERO TURTLES', THE BEEB REALISED THE OBVIOUS DANGER TO VIEWERS IN THE TITLE 'DR WHO'..
CONSEQUENTLY THEY CHANGED IT TO SOMETHING LESS IDENTIFIABLE WITH SCALPELS, AND THE GOOD DOCTOR HAS BEEN RUNNING UNDER THE TITLE, 'DELIA SMITH'S COOKERY COURSE' EVER SINCE. UNFORTUNATELY, NO ONE TUNED IN AND THE SHOW'S JUST BEEN CANCELLED.

ABC
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INTO THE VORTEX

THAT WAS THE *WHO* THAT WAS. . .

Closing time at *The Space Museum* on 15th May 1965 saw the last credit for Mervyn Pinfield, a near-forgotten founder of *Who*. Pinfield provided priceless technical back-up as Associate Producer during the inexperienced Verity Lambert's first twelve stories, and suggested the 'bleeding clouds' for the original titles using his own pioneering technique of visual feedback.

Zoe Heriot's entry in our "All Companions Great and (in her case) Small" file begins with *The Wheel in Space*, revolving from 27th April 1968, which contained the smallest Cyber-invasion force on record; only two were seen, with their pet cybermats brought on as substitutes.

The following spring, on 19th April 1969, an epic milestone resulting in the departure of all three TARDIS crew – including Zoe – was reached in 'No Mans's Land' as *The War Games* got underway. Location work, at a rat-infested Brighton rubbish tip, utilised trenches left intact by Richard Attenborough's recently-departed *Oh! What A Lovely War*. It's a glamorous life . . .

The conclusion of *The Monster of Peladon* on 27th April 1974 was the last appearance not only of that planet and its royal beast, Aggedor, but also the hermaphrodite hexapod diplomat from Alpha Centauri, and – most surprisingly given all the subsequent 'revivals' – those statuesque sibilants from Mars, the Ice Warriors.

The Doctor's first departure from British shores, in production terms at least, landed Tom Baker on the Parisienne walkways on 30th April 1979 to film *City of Death*. The stylish atmosphere enhances Douglas Adams' script immeasurably, and the focus on multiple Mona Lisas provided quite an "Eiffel", as they say in France.

Going Dutch three years later, *Arc of Infinity* took Peter Davison's TARDIS crew to Amsterdam for a twentieth anniversary Omega-bash, starting on 8th May 1982. Were the locals more intrigued by Tegan's newly 'revealing' choice of outdoor wear, or by seeing a star of the series known (to them) as "Dr Herriot" run across their main square with a face full of Rice Crispies? Or did they, frankly, not give a Dam?

Mark Wyman

"In early versions of *The Happiness Patrol* there were some scenes inside the forum. Andrew realised that Stephen Wyatt and I were simultaneously drawing on *The Talons of Weng-Chiang* to create a place of entertainment where if you didn't entertain somebody you didn't come out alive. So my story was left outside the Forum and Stephen used his circus.

"I didn't really have any preconceptions about the audience of *Doctor Who*. Although it's a cliche, it's a plain fact that it is a programme that appeals to all ages. My approach was simply to do something I enjoyed writing and hope that it came across." Graeme Curry interviewed, Page 20.

All change: Sylvester McCoy created much of his costume selection scene for *Time and the Rani*. But will he be back for Season Twenty-Seven in any of the above? Although there's videos and new comic and novels aplenty, a new series is still anxiously awaited. *Gallifrey Guardian, Page 7.*

Tartan twists: back in Issue 169, Patricia G. Gevesleem asked about the tartan sported by Jamie in *Doctor Who*. The tartan, a woven cloth with a distinctive pattern of coloured stripes crossing at right angles, was worn by Scottish Highlanders to denote their clan.

Many of the smaller clans, such as the MacCrimmons* of the Isle of Skye, didn't have one of their own, but wore the tartan of their clan chief. In Jamie's case this should have been MacLeod of Harris. However in *The Highlanders* writer Gerry Davis changed this to MacLaren, which is perhaps where the confusion over which tartan is correct for a MacCrimmon arose. The proper tartan is easily recognised by its predominantly yellow check.

This contradicts the tartans donned by Fraser Hines over the years. In early stories the exact tartan he wore was less important, mainly due to the restrictive use of colour as dictated by monochrome transmission. However with his first 'colour' appearance in *The Five Doctors* it was obvious that the tartan sported was certainly not that of a MacCrimmon. This was again repeated in *The Two Doctors*.

Liam Rudden

* The correct spelling of the name as opposed to 'McCrimmon', as used in the context of the character in the series.

Gallifrey **Guardian**

NEW SERIES GO?

Doctor Who fans across the globe were caught unawares in March when rumours about the series' future reached what can only be described as fever pitch. Bolstered by leaked reports from within the BBC itself, the stage seemed to be set for a full announcement on the show's future. DWM has followed up all rumours and it seems that these were false hopes for an early re-start to television production of the series. 'Later rather than sooner' appears to be the BBC motto and if new production is under consideration, as claimed, it may not begin until 1992!

The latest round of rumours started to fly when BBC Video's plans for production of a further 'Years Tape', this time featuring Tom Baker, was reported to have been postponed at the request of BBC Television. According to sources, the stated reason was that an agreement on the independent production of the series was about to be reached, with a still unnamed company.

The proposed video project was to have featured Sylvester McCoy as the Seventh Doctor, providing linking material for a *Shada* release in the style of a 'Fireside chat' to companion Ace (again played by Sophie Aldred). This would have enabled release of the only untransmitted (and only partially recorded) *Doctor Who* story onto tape, which was to have ended Season Seventeen in 1980.

Since the new production of *Doctor Who* for BBC Television may feature a new Doctor and companion, it seems the proposed *Shada* production would conflict with the publicity value of such an announcement.

According to **DWM**'s own sources, no new production has been agreed although Peter Cregeen's office has been issuing more positive statements on further production. A fifty-fifty funding agreement between the BBC and an unnamed independent company is also reported to have been made on any new production, which has apparently been in place since last June. However, it's been suggested that even if a new agreement is reached, any new television stories will not begin transmission until 1993 – *Doctor Who*'s thirtieth anniversary year, which would maximise publicity for the 'comeback'. No mention of the series was made in the BBC's 'Spring into Summer' schedules, announced in March.

Independent television companies are suffering the vagaries of the poor economic climate at present, despite the government rulings on twenty-five percent independent production of BBC and ITV programming by 1993. The commercial network has cut back on commissions in lieu of forthcoming franchise changes, which may see certain ITV companies losing their broadcasting licence. When the outcome of the commercial free-for-all is known, new programming policies may be re-examined.

As reported in previous issues, the BBC is also assessing all its programming in the light of its own Charter negotiations with the government. Its current Charter ends in 1992, and the BBC have been told to increase their income, from sources other than the licence fee (as a preamble to these talks), by developing BBC Enterprises, increasing overseas programme sales and licensing – all of which affects *Doctor Who*, which is probably one of the most licensed and well known BBC series worldwide.

Commenting on the latest rumours, fan groups said supporters should not let up pressure on the BBC for a decision, and the 'Save the Doctor' campaign would be stepped up as delays continued. Polite letter writing campaigns will be stepped up, including the 'Put Your Money Where Your Mouth Is' effort, which involves expressing support for the series by sending the BBC cheques made payable to *Doctor Who*. "The idea is to give as much as possible, indicating how much money the programme could make and then tell the press that the BBC are turning money away when they're short of it," explained one of the campaign organisers.

As an indication of how letter writing campaigns can work, in the United States angry viewers have recently mounted a successful campaign to get the bizarre *Twin Peaks* back on air, which had been pulled by the networks midway through its second season. They have now stepped up their efforts to get the popular series back into production. *Star Trek – The Next Generation*, which in part owes its existence to fan campaigns for the original series' revival in the Seventies, is now entering its fifth season.

Who's America, next page. You on Who Page 35.

BBC SELECT DELAYED

BBC Select, the planned subscription channel from Enterprises, will not start until 1992. The cost of covering the Gulf War and the poor state of the economy seems to be to ▶

DOCTOR WHO COSTUME SALE

The London auctioneers Bonhams are holding a second costume sale of *Who* material on Saturday 11th May, 1991, at their Knightsbridge offices.

This auction will include approximately 150 lots of mostly individual costumes, as near complete as possible! Two Daleks plus Cybermen, Silurians, Sea Devils and Vervoid costumes are included along with most of the principle character costumes and some companions' outfits from the last ten years of the show. The lots cover forty stories from the Davison era to Sylvester McCoy's period. Prices range from between £40 to £4000, say the auctioneers!

A catalogue is also available which will feature up to 100 photographs and cost £8 (£10 by post). For further details contact Duncan Chilcott, Head of Collection Department, Bonhams, Montpelier Street, London SW7. Telephone enquiries on (071) 351 7111.

◀ blame. The £10 million night-time service, planned to offer up to fifteen services from 01.00 and 06.00 each night, on BBC1 and BBC2, was due to launch this September. The cost of the scrambled service was to have been up to £100 a week(!) and a science fiction channel (perhaps featuring *Doctor Who* amongst other BBC archive sf programmes) is still under consideration as part of this station. The BBC has refused to comment on losses incurred as a result of the delayed launch.

John Nathan-Turner is shooting a ninety minute sf magazine programme pilot for the planned channel. Recording takes place this month and material includes *Doctor Who*.

DOCTOR WHO RETURNS TO WILTSHIRE

Swindon Town Hall will play host to a night of *Doctor Who* on Friday, 17th May. The evening will feature showings of episodes from *The Dæmons*, *Invasion of the Dinosaurs* and *Planet of Spiders* and a special appearance by Nicholas Courtney. The event also includes a display of artwork from **Doctor Who Magazine**, a 'Dalek and bar' (will it be serving?) and costs £3 (£1.50 concessions). Further details on 0793 493451.

MERCHANDISE

The Curse of Fenric CD and LP are planned for release in the next three months but no catalogue numbers have yet been issued. An extended *Myths and Legends* composed by *Fenric*'s incidental musician Mark Ayres is also to be released on CD. *Planet of Spiders* and *City of Death* are now on sale from BBC Video, with the rest of its planned releases for 1991 still as reported.

In addition to the listed material in our feature on the new 'Year Tapes' this issue, additional clips for all three tapes are as follows: Hartnell, *The Brink of Disaster* in Arabic, two clips from *An Unearthly Child* and an unused take from the unscreened pilot episode; Troughton, *The Web of Fear:1* featuring Troughton, Frazer Hines and Deborah Watling, plus material from *The Three, Five* and *Two Doctors*; and the Pertwee tape features clips from *Spearhead from Space, Blue Peter* (the *Who*mobile on view with Peter Purves), the unused titles for Season Ten, a news feature on the Longleat Twentieth Anniversary event and a *The Five Doctors* clip.

Off the Shelf, Page 18; Years Tapes Feature, Page 25

BEYOND THE TARDIS

Sheila Grant, who provided Quark voices in *The Dominators* and who played Jane Leeson, one of the colonists in *Colony in Space*, died recently.

Doctors: Tom Baker, fresh from his triumphant Puddleglum in Narnia, takes on a relatively plain character in the BBC film *The Law Lord*, shot over five weeks before Easter for a forthcoming *Screen Two* season. The tale concerns corruption in the legal system, manipulated by the Home Secretary of a minority government, and is set in 1996. Baker plays Sir Lionel Sweeting, who becomes the most senior civil servant to the young Lord Chancellor (Anthony Andrews) during the machinations. But Sweeting's main loyalty is to Allport, the Home Secretary. . .

The film also features Jon 'Shockeye' Stratton, Roger 'Drathro' Brierley and both T.P. McKenna and Gian Sammarco from *The Greatest Show in the Galaxy*. All but the former Whizzkid play senior judges! Meanwhile, the production's Costume Designer is Christian Dyall – son of Valentine 'Black Guardian' Dyall himself.

Tom recently met with a group of *Who* fans (mainly American) who were in Britain on a trip organised by The Friends of *Doctor Who*. Highlights included lunch with **Elisabeth Sladen** and tea with **Sophie Aldred** and **Sylvester McCoy** and also **Colin Baker**. We'll have a feature on this trip next issue.

Talking of Colin, however, his role in Peter Nicholls' comedy, *Privates on Parade*, is Captain Terri Dennis, the part made famous by Dennis Quilley. His co-stars are Peter Vroom from *Home and Away* and John Clegg from *It Ain't Half Hot Mum*. Colin previously starred in Peter Nicholls' *Born in the Gardens*. This production opens on April 22 at the Granville Theatre in Ramsgate and the latest tour information is [Box Office telephone numbers]; April 29 – Forum, *Billingham* [(0642) 552663]; May 6 – To be confirmed; May 13 – Palace, *Newark* [(0636) 71156]; May 20 – To be confirmed; May 27 – Civic, *Scunthorpe* [(0724) 840883]; June 3 – To be confirmed; June 10 – Opera House, *Buxton* [(0298) 72190]; June 17 – King's, *Southsea* [(0705) 811411]; June 24 – Hazlitt, *Maidstone* [(0622) 758611]; July 1 – Grand, *Wolverhampton* [(0902) 29212]; July 8, 15, 22 – To be confirmed; July 29 – Octagon, *Yeovil* [(0935) 22884]. A few weeks later he starts work on another play, *Time and Time Again* by Alan Ayckbourn, which will tour between September and December. His co-stars on this one will be Lorraine Chase and Norman Rossington.

In **DWM 169** we reported that **Sophie Aldred** would be working on a pilot quiz show for TVS early in 1991. Unfortunately, the pilot was later cancelled. TVS decided to

WHO'S AMERICA

Visions '90 convention organizer, Bob McLaughlin, reports that some 2,200 fans attended this three-day event in Chicago, an exceptionally good turn-out. (See **DWM 170** for a complete report on the convention.) Bob is already working on his guest list for Visions '91 this coming November. Those invited to date include Sophie Aldred and Sylvester McCoy, and Colin Baker. More info by sending an sase to P.O. Box 34484, Chicago, IL 60684-0484, USA.

The sf tv series *Quantum Leap*, shares another ironic parallel with *Doctor Who:* it was put on 'hiatus' in America earlier this year, and moved to other nights, due to low ratings and a plotline that doesn't attract a mainstream audience. Like *Doctor Who*, the programme has developed a very loyal audience in several countries. Nevertheless, NBC wanted to pull the plug on the show and put its money into cheaper fare (probably more humourless sitcoms). Another ironic parallel: A new programming chief has recently taken over at NBC, and his interest level in the show is minimal. The national fan club, **Project: Quantum Leap**, initiated a letter-writing campaign to save the series. The organisation urged fans to write a letter to the network, calling for the show's return to its former (and successful) time slot on Wednesday evenings. The fan club also requested that copies of the letters to NBC be sent to the club itself. All letters would be compiled and submitted directly to NBC's programmer, just in case the individual letters from fans somehow got 'lost' or were not delivered to him.

We are happy to report that the campaign appears to have been successful, with *Quantum Leap* returning to its former spot on Wednesdays in early March. This is great news for fans of the series worldwide, and also for *Who* fans. The return of the show proves that fans *can* make a difference and their letter-writing efforts rewarded. We encourage all fans and friends of The Doctor to continue to write to the BBC about putting the show back into production. You might even mention that the return of *Quantum Leap* in America is evidence of the interest in programmes about time travel. Interest and fan support are definitely high about *the* time-travel series – *Doctor Who!*

Mark Gasper

divert funds, to enable the company to put in as high a cash bid as possible to defend its ITV franchise.

Producers: Verity Lambert's company Cinema Verity is negotiating with Media Ventures, a project investment group, to join their ITV franchise bid, which is expected to be for TVS.

IN BRIEF. . .

Galaxy 4: Trap of Steel has resurfaced on audio tape, one of the few episodes not held by the BBC in this form. Complaints about BBC programming can be voiced via the Corporation's own *Open Space* or *Points of View* (recorded messages on (081) 749 9466) or through Channel 4's *Free For All* magazine programme, contact number freefone (0800) 282845. In a recent *The James Whale Show*, broadcast late night on ITV and which featured DWAS co-ordinator John Collins on the absence of *Doctor Who* from our screens, a phone-in poll saw five thousand viewers vote for the series' return, against one thousand votes for the ancient ITV soap, *Crossroads*. **BBC Records** have released *Essential Science Fiction Sound Effects: Vol 1* on CD. Recorded by Radiphonics wizard Dick Mills, it features sound effects from *The Hitch-Hiker's Guide to the Galaxy, Dr Who* (sic), *Blake's 7* and *Earth Search*.

Finally, as predicted it seems almost certain that *Doctor Who* will form part of ***The Afternoon Show*** programming in Australia later this year, despite confusing announcements about its scheduling by that show's new host, Stephanie Osfield, who seemed unaware of ABC plans to delay further repeats of the show. The next *Doctor Who* videos to be released in Australia are *The Web Planet, The Krotons* and the extended *The Curse of Fenric*. No release dates have been set but they will not be released before May. There is no information at the moment on whether or not the unedited *The Brain of Morbius* will be released down under. ◆

Reporters this issue: John Freeman and Paul Travers, Who's America by Mark Gasper and Australasian information from Dallas Jones. Beyond the TARDIS compiled by Dominic May, with additional information from Mark Wyman. Thanks to John Gorman and Gordon Marchant.

CLUBS

THE *DOCTOR WHO* APPRECIATION SOCIETY

This year sees the fifteenth anniversary of the *Doctor Who* Appreciation Society. By way of celebration, we are forging even closer links with both **Doctor Who Magazine** and the BBC, from whom we receive official recognition. Formed in 1976, DWAS has become the series' leading British non-profit-making fan club.

All services are provided by volunteers in their spare time, including the society magazine, *Celestial Toyroom*, which is only available to members, and makes an excellent supplement to **DWM**. Society publications such as *Tardis*, the longest running *Who* fanzine, are available to members at reduced rates. Other future publications include continuation of *Cosmic Masque* – a collection of the best fan fiction, including a specially authorised novelisation of Douglas Adams' script, *Shada*, the most famous 'lost story'.

DWAS members also receive special rates on society merchandise and various licensed merchandise, as well as reduced rates on DWAS-run conventions such as the famous "Panopticon" weekend event. Other one-day "Theme" events have included "A Day at the Forum" and "Wolf Time".

There are plenty of other services available to members including the flourishing Local Group Network (there's probably a Group near you), the Reference Department, and DWAS Archive. As if this wasn't enough, we hope to increase value-for-money ever more this year, so why not join DWAS and enjoy the fun with others who share your interest? Please enclose an SAE with all correspondence.

John A. Collins,
Coordinator-DWAS

THE FRIENDS OF *DOCTOR WHO*

America's leading national *Doctor Who* fan club, this organisation strives to provide fans not only with news and information, but also events and activities which bring fans together. *The Friends* know that, without fan support, there would be no *Doctor Who*, and that fans are important individuals. The club organised three events in 1990 which allowed fans to meet some of their favourite stars from the show: Tom Baker returned to America for the first time in several years, much to the delight of fans who came to see him in Baltimore. Tom enjoyed himself so much that he came back to the States later in the year, performing a dramatic reading of Charles Dickens, in addition to talking with fans about his seven years as The Doctor. Sophie Aldred also appeared at those two events, charming everyone with her warm personality. The third event hosted by *The Friends* last year was a first-ever teaming of Colin Baker and Sylvester McCoy at an American convention. To add to the level of fun and excitement that these two gentlemen generate, the club created a special video 'regeneration' scene from The Sixth to The Seventh Doctor. It hadn't been done before, so *The Friends* decided that this opportunity should not be ignored.

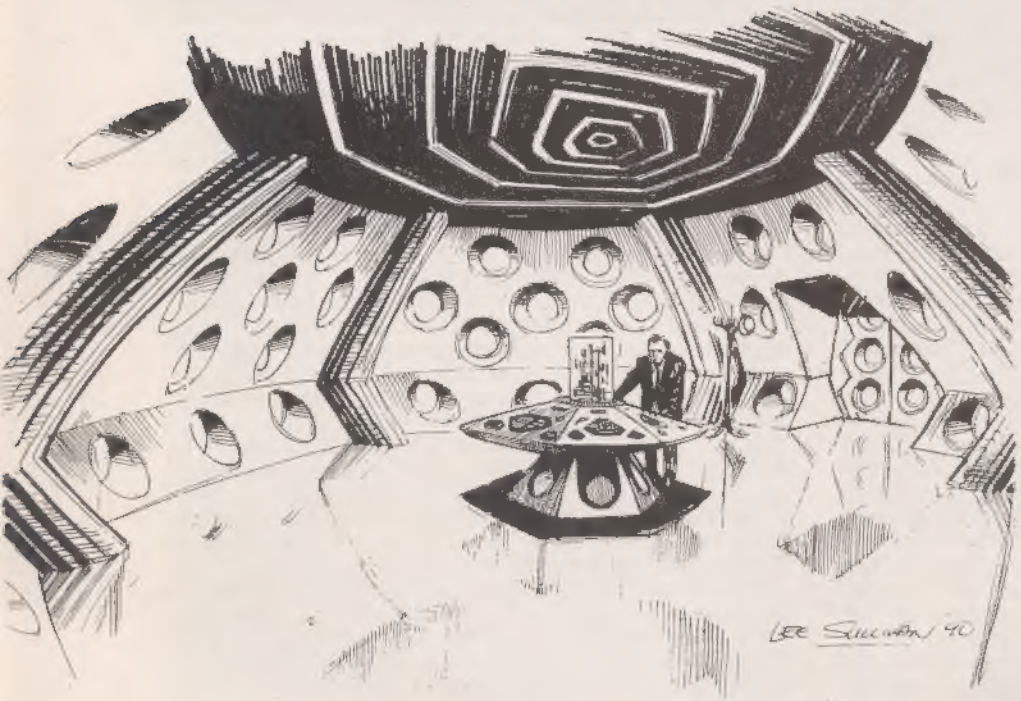
As you might guess from reading about these events, *The Friends* believe in making things happen. The club doesn't just sit back and hope that they will happen. This is true in other areas as well. The club helps underwrite the cost of *Doctor Who* on several PBS stations. When stations (and fans in their viewing areas) demonstrate a commitment to the show, *The Friends* are glad to step in and make a financial contribution to keep The Doctor on the air.

Support for the programme goes beyond reruns shown in America. *The Friends* have joined the international campaign to 'Save the Doctor'. This is a positive effort to urge the BBC to put the programme back into production, or let another interested firm produce it. Hopefully, the campaign will show the BBC that fandom is alive and kicking.

The Friends recently sponsored a tour of Britain by American *Who* fans. The tour included stops at numerous sites used in productions of the series, plus special visits along the way from Tom Baker, Liz Sladen, Sophie Aldred, Colin Baker and *DWM*'s own John Freeman. The club plans to organise another tour later this year.

Club Listing – See You on Who. More club reports next issue.

LIES LIES LIES LIES



A new TARDIS design for Season Twenty-Seven, or is this just a DWM spoof?

Doctor Who fans are seldom content with the information presented to them before a season begins. Data such as cast details, story titles, and so on simply isn't enough. It is the very nature of fandom to gossip, to speculate, and in some cases . . . to lie its socks off.

There's always somebody who knows somebody who knows somebody else who heard this from John Nathan-Turner himself . . . Often, it's simply a case of 'Chinese whispers', the original information being distorted by repetition. Sometimes, the rumours reveal intriguing details of pre-production alternatives that never came to be. Occasionally, a deliberate, and often ingenious, hoax has been set in motion.

Towards the end of Peter Davison's final season, what can only be described as a rumour hurricane struck fandom. *Frontios* would feature Richard Hurndall in a black and white retrospective story, remembered by Davison after he bumped his head on the TARDIS console. The Autons would be the villains in . . . well, any story you cared to name. There was some truth in the rumour that the Daleks would be in *The Awakening* (they were, until Eric Pringle removed them) but since the Ice Warriors had been confidently expected to shuffle onscreen at the end of episode one of *Terminus*, nobody was taking stories of old monsters seriously anymore.

The announcement of Peter Davison's departure from the show opened the floodgates for a host of strange stories. Simon Callow had accepted the part of the Doctor, but swiftly turned it down in favour of directing an opera in Milan. Brian Blessed was an absolute certainty. This one got as far as the national press. It turned out that Brian had just said that he'd *like* to do it. When Colin Baker's appointment was announced, the next question was, what would cause the regeneration? A series of quotes from the Golden Age of Who Rumours:

"The Doctor stumbles into Maxil (Colin Baker's character in *Arc of Infinity*), who's still recovering from the Dalek's blast, and the bodies, well . . . fuse."

"The best bit of *The Twin Dilemma* is when the Cybermat explodes."

"And, of course, Richard Hurndall will return as the First Doctor." (He was going to do that in every other story until the actor sadly passed away.)

Perhaps it was at this point that John Nathan-Turner himself decided to get involved. When a fanzine went to interview him at the Production Office, he changed the story titles for the forthcoming season, which were chalked on a board behind him. Thus, the infamous story of *The Doctor's Wife (Working Title)* was born.

So when people started to say that the first story of next season would be *The Space Whale*, those in the know shook their heads with weary resignation. Those in the know were thus considerably relieved when this very real script, by comics writer Pat Mills, was never produced. Others who may, or may not, have contributed stories to *Who* over the years include David Halliwell, Peter J. Hammond (of *Sapphire & Steel* fame) and another comics writer, Alan Moore.

Let me ask you, would you believe me if I told you that the first story of Season Twenty-Two was going to be called . . . *The Opera of Doom?* Litefoot and Jago from *The Talons of Weng-Chiang* return, having turned their theatre into an opera house. They trick the Doctor into a series of deadly vocal duels with such old foes as Omega, The Master (Anthony Ainley in a dual role, also MCing as Magnus Greel), Padmasambhava, the Rills and the Cybermen. Barbara Clegg wrote the script. Or Eric Saward. Or somebody. With a life of its own, this remains the only rumour ever to have a fanzine named after it.

Some rumour-smiths go to the trouble of constructing entire scripts to support their hoaxes. One such script was *The Death of Yesterday*, supposedly written by Christopher Bidmead (who, if he had been paid for the numbers of stories that were supposedly going to be written by him, from *The Twin Dilemma* to *Timelash*, would be a very rich man.) The script involved the Raston Robot going back in time and hunting down the Doctor's old companions, including Sarah Jane and Tegan. All this was the work of the Valeyard. The script itself was the work of two fans. They had written a superior piece of work that, budget withstanding, was easily worthy of the

series itself. The following year, however, even that achievement was surpassed

The Dalek Script was the pilot episode of Terry Nation's projected Dalek series for U S. television It looked like a real American script, it was yellowed by age (or by a gas oven), it had ancient coffee spilt over it It was left discretely, on the table of a fanzine editor at a convention The editor was amazed. An exclusive had dropped into his hands! He showed the script to **DWM**'s own ex-editor, Jeremy Bentham

Now, the hoaxers had set themselves a task in their script. They mentioned *every* Terry Nation story title, from both *Doctor Who* and *Blake's 7*, somewhere in the text. Jeremy's eye may have skipped over mentions of *The Chase* or *The Way Back*, but when he came across the tale of the deadly creature known as the Aus, from the planet Keysof, which came in two varieties, namely the Keysof Land Aus and . The Keysof Marine Aus . Jeremy began to chuckle.

For some reason known only to the rumour-smiths, the singer and musical genius Kate Bush has become the centre of many bizarre stories Not only was she reportedly approached to play Morgana in *Battlefield*, but she also wrote *Kinda* and *Snakedance* under the pseudonym, Christopher Bailey! Those who subscribe to this theory claim vast amounts of evidence for their case For instance, is it true that somewhere on her album *The Hounds of Love* there's a sample of *Kinda* dialogue? Catherine Bush . . hey, the initials are the same! And there's all that buddhist and feminist imagery!

One could almost be convinced .

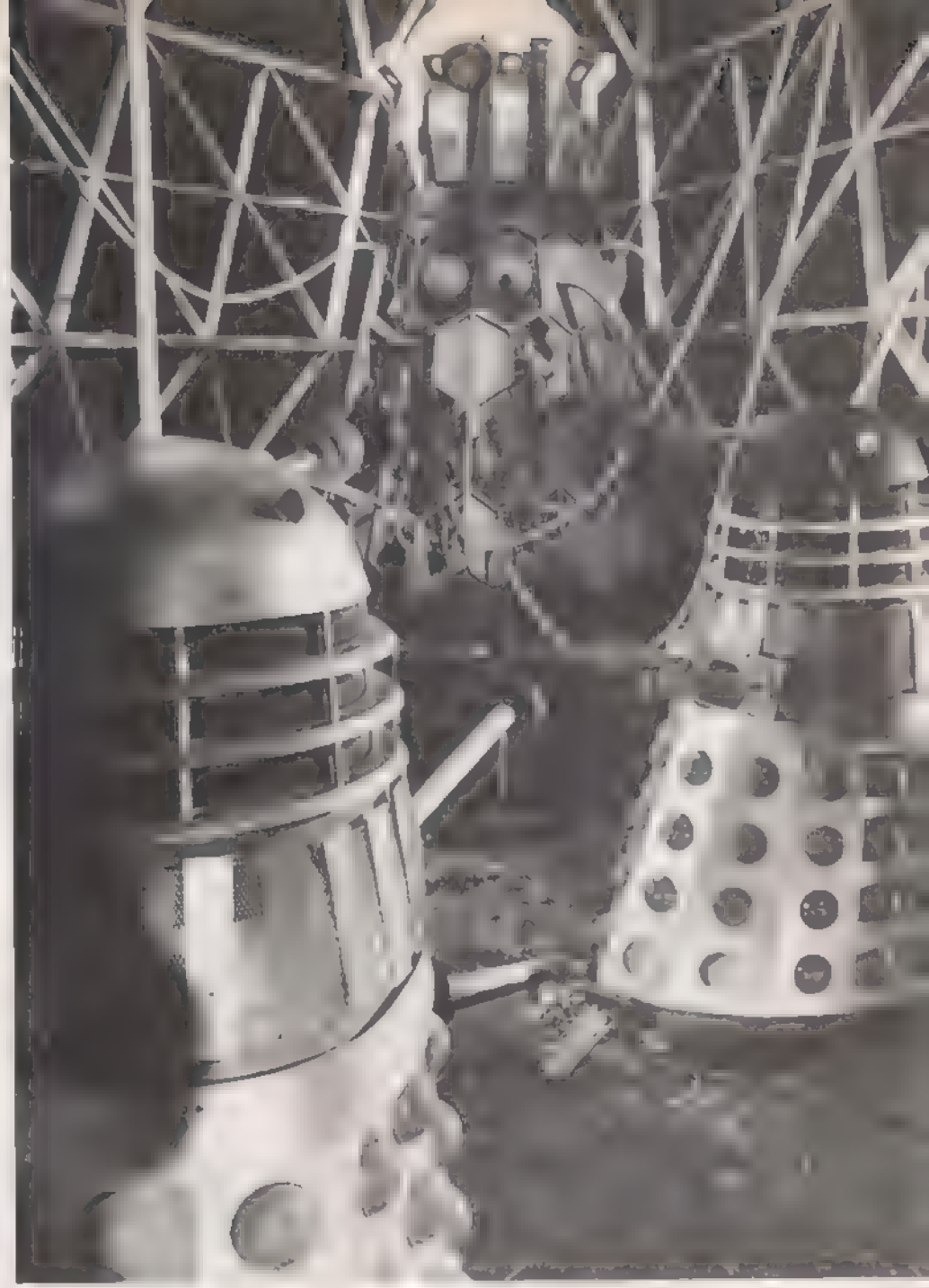
Other musical rumours include the wonderful concept of Seventies rockers Hawkwind doing the soundtrack for a *Who* story. (This started in the fanzine *Spurt* and got all the way to Hawkwind's dressing room before a gig They denied it, but were quite interested in the idea!)

Recently, the 'cancellation' crisis has provoked its share of new producers, companies and Doctors May we seriously expect to see Rutger Hauer, Dudley Moore or John Cleese as the movie Doctor? (May we seriously expect to see a movie?) Will the show be produced by Verity Lambert and star Jon Pertwee, as people are saying? Or will it in fact return as a Hanna Barbera cartoon?

Probably not However, rumours are difficult things to kill Several years after the classic **DWM** hoaxes (such as the mythical Malcolm Hulke 'Twin planet' story) protests still appear in the letters page about the colourisation of *The Tenth Planet*!

Let's hope that the future, whatever it may bring, is as interesting as that envisaged by the rumour-smiths Oh, by the way, have you heard about the new Doctor? Well, somebody told me that somebody they know .

Paul Cornell



EMPEROR

I value ambition. I value power-lust.
I am aware of the Black Dalek's plans. A Dalek casing has been lost in a primitive trap. The Dalek Supreme will pay for any mistakes - there will be a day of reckoning between us. Soon. You will wait, watch and report. Watch and report.

SUB-COMMANDER

I obey.

EMPEROR

The Dalek race will not tolerate revisionist elements. We will survive. We will endure. All dissent will be eliminated. All maverick units will be exterminated - exterminated!

ECU EMPEROR, then rapid PULL back as the lights blaze on. Close on SUB-COMMANDER's eye stalk as it dilates in reaction. He has never seen the EMPEROR before. WIPE to next scene.

WAIT NO LONGER! AT LAST, BY POPULAR REQUEST THOSE COMIC ASSASSINS KEV F & STANTON TAKE ON **THE DOMINATORS**...

I LIKE A COPY OF 'THE DOMINATORS' PLEASE
2X2014
CERTAINLY SIR TOP SHELF, NEXT TO RUBBER WEEKLY AND NUDIST DIGEST
NO, I'D LIKE A COPY OF THE VIDEO 'THE DOMINATORS'
OH, YOU MEAN THE DR WHO VIDEO WITH THAT CHAP FROM CROSSROADS AND MEN IN DRESSES?
WINK
THAT'S THE ONE
CERTAINLY SIR TOP SHELF, NEXT TO ELECTRIC BUTTOCKS AND 9½ WEAKLINGS
LOVE THOSE DOMINATOR OUTFITS!
IMAGINE, A RACE OF CLIVE ANDERSON IMPERSONATORS AND PEOPLE WHO SLOUCHED AT THE DINNER TABLE
WHILE WE'RE HERE RAGO YOU MUST MAKE YOUR FAMOUS SPAGHETTI SAUCE FOR US
TOBA? WHY ARE WE SHOUTING?
BECAUSE WE'RE FACING AWAY FROM EACH OTHER
THEN WHY DON'T WE LOOK AT EACH OTHER?
COME ON, COULD YOU KEEP A STRAIGHT FACE?
ARE WE AT THE 'ISLAND OF DEATH'?
ACCORDING TO THE MAP, IT'S RIGHT BY THE OUTCROP OF DOOM, NEAR THE ARCHIPELAGO OF DISMEMBERMENT & SOUTH OF THE 'ISLET OF A SEVERE TELLING-OFF
SNIFF! CAN ANYONE SMELL FRESHLY SQUEEZED LEMON?
WHY ARE THEY ALL WEARING DRESSES?
MAYBE THEY'RE GOING TO GREET ONE OF THE DOMINATORS WITH A TOBA PARTY GEDDIT?
READ BLOG
THERE'S NO RADIATION HERE
OH YEAH? THEN WHY IS EVERYBODY LOSING THEIR HAIR?
Y'KNOW, I REALLY CAN SMELL LEMON
LOOK! FOR THE LAST TIME THIS SHIP LOOKS NOTHING LIKE A LEMON SQUEEZER!
ALRIGHT, ALRIGHT! KEEP YER HAIR ON, CURLY!
NOW LOOK WHAT YOU MADE ME DO!
CRUMPLE
WHAT WAS THAT?
:SNIFF! SMELLS LIKE LEMON SOLE
HERE WE ARE ON THE HOLIDAY PLANET OF DULKIS
THERE, TOLD YOU IT WASN'T A SHOE SHOP
BEACH BALL
DOCTOR, ABOUT THIS NEW SET O' BAGPIPES YOU BOUGHT ME
WHY DON'T YOU INTRODUCE YOURSELVES?
KANDO
WELL, GO ON THEN
WHO THREW THOSE JAM TARTS AT YOUR SUITS?
A QUARK EH? HOW STRANGE CHARMED, I'M SURE
SCRIPT
MATTER STABILISER
KIDDY'S STABILISER
COME ON THEN, ALL QUARK AND NO PLAY
THEIR HEADS ARE MADE OF SPAGUETTI HOOPS LIKE WE USED TO HAVE AT HOME
ARE YOU SURE?
YES, THEY'RE FRAZER HINES' 57 VARIETIES
THIS NUMBER IS ALSO AVAILABLE IN OFF THE SHOULDER BRUSHED COTTON
YOU MUST LET ME SPEAK - I'M THE DIRECTOR'S SON!
I KNEW HE DIDN'T GET THIS PART ON THE STRENGTH OF HIS ACTING
JAMIE, WE MUST MAKE THEM THINK WE'RE REALLY SIMPLE
I'LL TELL HIM I'M GOING TO BE IN EMMERDALE FARM, THEN HE'LL THINK I'M MAD!
CROSS ROADS ESCAPE
YOU'RE KIDDING. LOOK WHAT I'M DOING NEXT!
I WONDER WHICH FAMOUS NAME WILL CROP UP NEXT
BRIAN CANT
YES HE CAN, LOOK - IT'S HIM
HE'S TENSA
I'M A BIT ON EDGE MYSELF
THERE ARE 3 METHODS FOR DEALING WITH THE DOMINATORS
SHALL WE LOOK THROUGH THE ROUND WINDOW, THE SQUARE WINDOW OR THE ARCHED WINDOW?
MUST SPELL IT OUT FOR YOU? ♪ P-L-A-Y PLAYAWAY WAY - ♪
UGH
ZAP
OOH DEAR, HE OBVIOUSLY PREFERS BLUE PETER
WHY DO THE DOMINATORS WANT US TO MOVE AROUND THESE WIMPS OF CARDBOARD?
WE HAVE TO CLEAR THE STUDIO FOR THE BLACK & WHITE MINSTREL SHOW
AARGH
HELLO, HE'S LOST HIS BALANS
HOW DOES THIS FISHTANK POWER THE SHIP?
TO ACTIVATE IT, YOU REMOVE ONE OF THESE CREATURES FROM THE RADIOACTIVE BRINE WITH A BAITED ATOM HOOK
SO THAT'S WHAT YOU CALL NUCLEAR FISHIN'?
IT'S ALL OVER JAMIE, WHAT'S YOUR HURRY?
C'MON DOCTOR, WE'VE GOT TO DO SOME NIFTY TIME-TRAVELLING -
THE STORY CONTINUES ON THE 'MIND ROBBER' TAPE, AND THAT WAS RELEASED BEFORE THIS!
WHAT ROLLICKING GOOD FUN HASN'T HAD A LASTING EFFECT ON ME THOUGH
NO, ME NEITHER
DIRECTED BY MORRIS BARRY
DIRECTED BY MORRIS BARRY, EH? I WONDER WHAT THE OTHER BEE GEE WAS DOING
STEVE NOBLE & KEV F 91

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NC4 Nicola Profile
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NC5 Nicola Bryant
C ose up

Colin

NC6 Colin as the Doctor
C ose up
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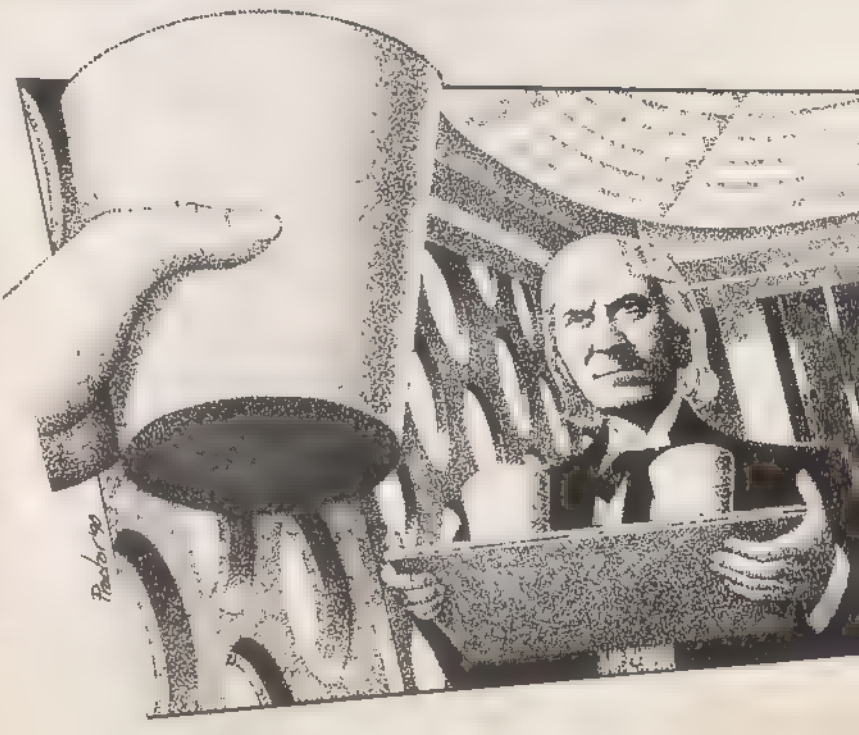
PHOTOGALLERY

BRIEF ENCOUNTER COMPETITION

Our new fiction feature has provoked a wealth of stories from readers so we thought we'd offer at least two of you budding writers the chance to see your work in print. All you have to do is come up with a short story featuring a meeting between one Doctor and one or more characters from his past, present or future. The event can happen between adventures, between scenes in a transmitted story or it might yet happen.

All stories **MUST** be no longer than 800 words in length and all entries **MUST** be typed (double-spaced) on regular typing paper. The entries will be divided into two categories: fifteen and under and sixteen and up and be judged by Andrew Cartmel (the series' most recent television script editor) and the Magazine Editor. Please note that if you want your entry returned after judging has taken place, you must also include a stamped, addressed envelope or return postage. All entries must be received by 20th June, 1991, and sent to *The Brief Encounter Competition*, Doctor Who Magazine, Arundel House, 13-15 Arundel Street, London WC2R 3DX.

The winning entries will of course be printed in a future **Doctor Who Magazine** and as an added bonus, both winners will receive signed copies of the *Doctor Who Year Book* and a selection of photographs from Mediaband featuring various *Doctor Who* stars. Good Luck!



PATHFINDERS

It must have been Spring, or even early Summer, when the TARDIS materialised in an English type forest not long before the Doctor regenerated for a fourth time. The trees, which could easily have been oak, birch and hawthorn, were rife with greenery, and the pale lime evening sky was obscured only by a few wisps of white cloud.

Romana stepped from the TARDIS onto dry earth which crumbled beneath her tread. She took a deep breath of fresh air. The Doctor appeared behind her. 'Well that was a bit of luck."

Romana surveyed the view ahead of them. The TARDIS had landed on a pathway, which now wound on ahead. Some distance along, it suddenly branched into a number of diverging trails. "What was?" she enquired.

The Doctor placed his hat atop his head and shrugged. "Well, finding another planet like that."

Romana turned to him. "You've found another one?"

The Doctor coughed awkwardly. Obviously one of them was confused. "No. I mean this one."

"This one?" repeated Romana. She looked around her. "But I thought this was the same planet as last time."

"Last time?" He grinned at her broadly. "You did?"

Romana immediately sprang to her own defence. "Well, when I saw the trees, the forest, I naturally thought you'd made a mistake and landed back where we'd just taken off from!"

The Doctor closed the TARDIS door and pushed past her. "K9 says that this is a fair-sized habitable planet in an otherwise uninhabited galaxy."

Romana nodded. "Just like the last place."

"Oh, don't be so ... stubborn!" snapped the Doctor. "No, no, no, this isn't the last planet. In *fact* – it could almost be ..." He was smiling again. "You know, that description that K9 keeps giving could almost be a description of ..."

His voice tailed off as he reached the splintering-off of pathways. Romana sighed impatiently. "Description of *what*, Doctor?"

Ahead of her, the Doctor crouched down at the pathways. Whilst on the subject of Earth, his mind had conjured up for him the memory of some old Earth poetry.

'Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth.'

Romana sharply called the Doctor's name. She was tired of his somewhat theatrical madness, that irritating vague characteristic. It was what she called his false eccentricity.

The Doctor heard his name being shouted in reprimand. He too was tired – of Romana's foolish superior air, of E-Space, of runaway boys ... His name shot over to him and he stood up and turned on Romana. She looked surprised at his angry face, scared even. He ordered, "Stay here!" and then

ran off along one of the pathways As he went, he wondered what it would be like to have his freedom back again

Adric poked his head around the TARDIS door "Can I come out?" he asked sheepishly of Romana, who had just sat down on a nearby felled tree-stump

"I suppose so," she said but when he was out and walking around with wide eyes she felt jumpy and ill at ease, as if she had to be watching him all of the time Everything Adric had done so far during their short period of acquaintance had demonstrated only his headstrong, unforeseeing, self-satisfying nature Romana realised that he could suddenly decide to run off through the trees and never come back, leaving her and the Doctor waiting and worrying till Eternity s end

'K9 has been plotting the TARDIS s intended flight path – or, at least, one of them ' He was excited

Really?" muttered Romana uninterestedly She knew very well that any future move was in the hands of the Doctor amongst whose traits predictability was not numbered But Adric continued

"Yes He says he can foresee our course clearly for a certain way, but then things begin to look confused

Romana looked up "Confused?'

"Like a curve in Space K9 says '

Romana snuffed 'K9 should know better than to use such meaningless and antiquated metaphors."

Adric thought about this for a moment He cursed his own over-hurrying, which never failed to lead to him saying what he didn't mean "No, wait, he didn't say Space He said 'Like a curve in Destiny' '

Romana huffed "Well that's even worse " But despite her off-hand tone, something about K9 s prediction made her shiver and pull her jacket tighter around her

The Doctor's journey along a flower-lined wildly verdant pathway came to a momentary standstill as he paused to get his breath He'd come a long way in a short space of time as he realised upon looking back and being unable to see the TARDIS

And, like a tangible voice inside his ever-aching head, more poetry came back to him

Then took the other as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear
Though as for that, the passing there
Had worn them really about the same

The Doctor said the words out loud and looked to his origins A trail of trampled buttercups bore witness to his coming

Adric stared at Romana "Don t you ever feel guilty?" he asked her quite suddenly

Romana shifted uneasily on her seat "Of what?'

"Well about doing what you do – you and the Doctor Travelling through other people s lives."

Adric, please, I've never liked metaphysics Can we change the subject?'

Adric knew that he had touched a nerve but he refused to be silenced 'Through their galaxies then Through their planets their property – their *business* "

Romana stared at him ' Are you trying to get back at us for changing things on Alzarius?'

Adric sighed almost sadly ' It s not just Alzarius On that last planet as well Things would have changed anyway without your help "

"They would?"

"Yes – only differently "

There was a long period of silence Romana didn't want to carry on the discussion not just because Adric was such a naive and angry youth but because her continued life with the Doctor was already under question by a far greater force And perhaps she herself was beginning to question it She didn t really know – and she wasn't ready to talk about it

Adric, on the other hand, had disturbed himself by beginning to show disrespect towards the Time Lady but his puppy like instinct was unable to let go of his bone-like argument

"You see Romana, you and the Doctor make huge footprints through people's lives He does it callously, and you, you do it because you think it's right and because ▶

you've got to follow him But if it was me I'd be just a little bit uncertain After a time I d become wary of taking hold of situations which ought to be in other hands And eventually, I d stop ' There He d said his piece He felt accomplished

Romana stood up and placed her eyes levelly in front of his ' But Adric, ' she said softly "it *is* It is you now '

The Doctor was crying He'd tried to look through the undergrowth at the other paths, to see where they led and whether he could move onto them But he couldn t He was stuck on his own path And looking back, at the crushed buttercups and grass and the air of emptiness which seemed to hang over them, a tear had run down his face He knew he couldn't go back now His whole life ethic was to go forward onto new pastures Nothing lay for him back the way he'd come And so he began to cry In between helpless sobs his lips painfully squeezed out another verse of poetry

'And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!'
Yet knowing how way leads on to way,
I doubted if I should ever come back.'

Romana entered the TARDIS In the console room K9 was plugged in to the data bank She disconnected him "K9, do you know where Adric is? '

'The boy Mistress?"

"Yes the boy "

"Negative Mistress

"Well did he come in here?"

'I did not see "

Romana plugged him back in "Thank you ' she told him tartly, though by then, of course, he was back in his own world of calculations

Adric dashed inside Romana heaved with relief "Oh thank goodness I thought you might have run off somewhere "

"I did, he said brightly 'Have you seen all the trails out there?"

"Yes That's where the Doctor s gone "

"Is it? Funny I didn t see him

"You didn t go down one did you?"

Adric grinned 'Romana whenever you speak to me you always sound as if you fear for my life "

Wearily she said "I wonder why "

Adric continued 'I only got halfway before I gave it up as a bad job I wonder why I didn't see the Doctor though "

"Well out of ten or so pathways it's unlikely that you picked *his* '

"Yes I suppose so " But he seemed uncertain "I ought to have done though really, Romana After all I am following the Doctor now Just like you '

Yes, thought Romana, *Just like me*

Suddenly K9 span round to face them both 'I am taking control of the TARDIS, mistress "

Romana was alarmed They couldn't leave without the Doctor' Why K9?

Adric grinned ruefully at the metal computer "Destiny again K9? '

"Affirmative

The dematerialisation sequence began and the TARDIS entered the Vortex

The Doctor had stopped crying He d moved on a bit since his last brief respite but now had halted yet again He had reconciled himself to the fact that he had left his past behind, but something was bothering him

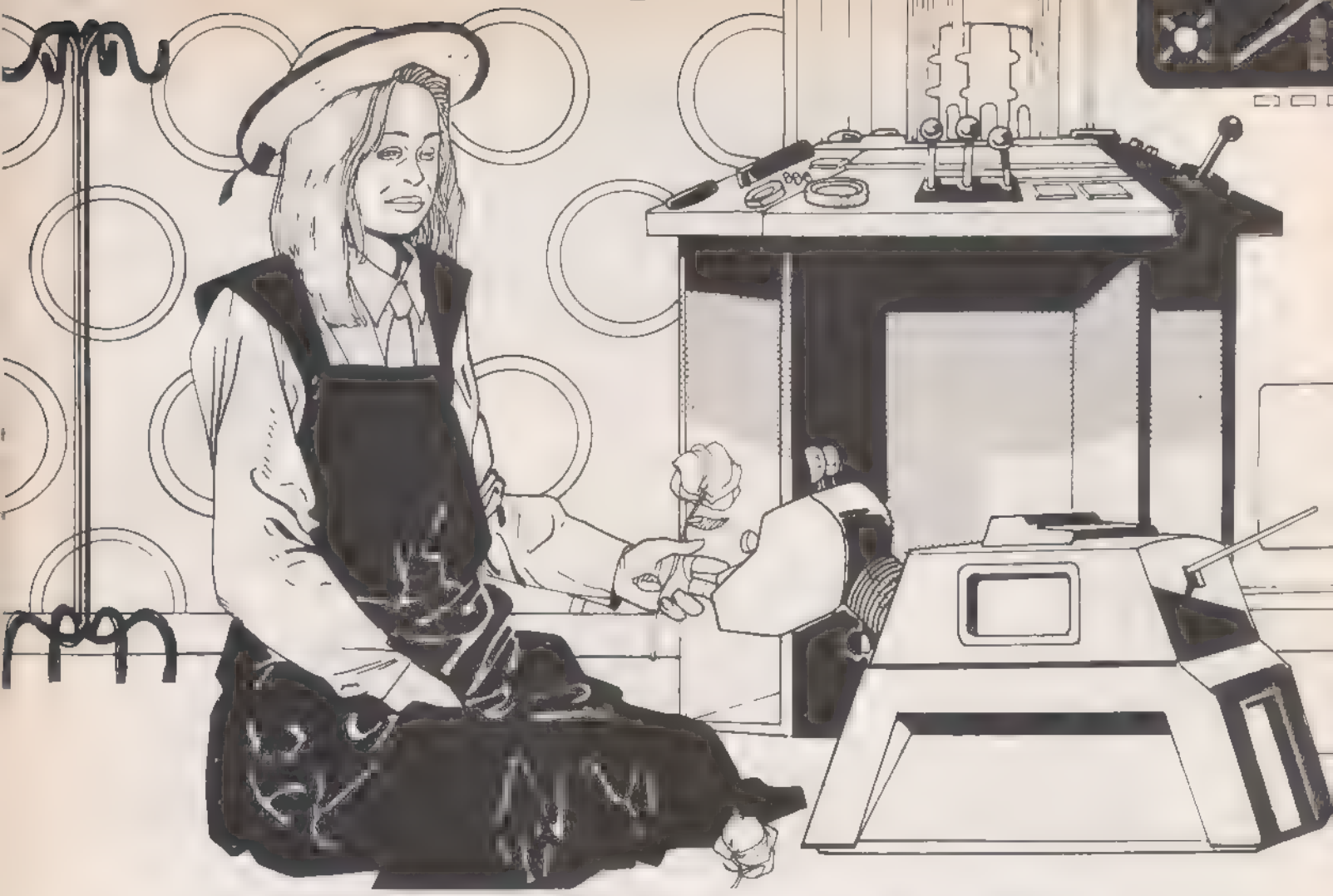
He couldn't remember the last verse of the poem

Try as hard as it could, his mind found it impossible to locate those final, concluding five lines The Doctor felt lost without them

And then out of the summer night's air above which the sky had turned to deep deep green and through which the leaves of the forest rustled the TARDIS materialised Adric stepped out and stood looking at the Doctor "K9 said we'd find you here "

The Doctor lost the blank, empty expression which he'd gained since walking his pathway and he began to smile "Hello Adric ' he said 'I'm so glad you ve come for me '

Slowly he walked to join his young saviour at the TARDIS



door "You know, it wasn't my favourite planet after all "

Adric laughed at the aged man 'No Doctor Not in E-Space!" Together they went inside

In the console room Romana watched him with vaguely narrowed eyes as he entered with Adric He caught her glance momentarily guiltily and then he went over to K9 and bent beside him 'Good boy K9 old friend But how did you know?"

K9 lifted his head 'To quote Master – 'Knowing's easy Everyone does that ad nauseum I just sort of hope'

The Doctor laughed appreciatively Very good K9 And right too' ' He stood up and went to the inner door of the console room

'Where are you going?' called Romana exasperatedly

The Doctor seemed not to notice her tone To the library, ' he said "There s something I've just got to look up You can take off if you like '

"Well where are we heading for? '

His eyes widened ' I don t know You choose! ' He dashed off

Afterwards, the Doctor called in on Adric's room

"Hello Doctor '

"Hello I m just on my way to see K9 I thought you might like to read this He held out a book

Adric took it What is it?" The title said, *Robert Frost – Selected Poems*

'It's a book'" said the Doctor The place is marked ' With that he disappeared

Adric opened the book at the page reserved by a strange metallic bookmark He began to read

Much later, Adric appeared in the console room, book in hand Romana and the Doctor were trying to plot a course

"Did you like it? asked the Doctor

Adric threw the book onto the console looking unimpressed "N-Space poetry What s that got to do with me?'

Nothing more was said of it between them both The Doctor snatched up the book and gave it to his Time Lady companion ' Here Romana Page seventy-seven "

Romana pocketed it She would read it later

It must have been Autumn or even early Winter but then, there are no seasons where the Time Winds blow A chill ran through Romana s heart as she dipped once more into the future no longer the Doctor s companion More problems were waiting to be dealt with there

Lazlo the Tharil stood a little way apart from her She had grown distant from him and the rest of his race Their burning ambition to ride the Time Winds together had waned yet they carried on and Romana did not know why She looked in upon herself Her intentions had always been good but her spirit often failed them It was all the result of successful Capitol training, as opposed to the Doctor s unsuccessful one Or was it the other way around? Whatever Romana didn t have his wanderlust She'd thought she had but she hadn t

K9 stood at her feet He kept her going – moods of despair never took hold of his mind And as long as he was with her then the Doctor was too

K9? she asked

"Mistress?"

' My poem Read it again

And so it began the Earthman s tale of the Doctor of Adric of the TARDIS of everyone And then it ended with the final verse which was hers

I shall be telling this with a sigh
Somewhere ages and ages hence
Two roads diverged in a wood and I –
I took the one less travelled by
And that has made all the difference

Romana looked out at a darkening night sky and her wanderlust returned

Story by Michael E. P. Stevens. Illustrated by Gary Erskine
The poem, 'The Road Not Taken', is by Robert Frost

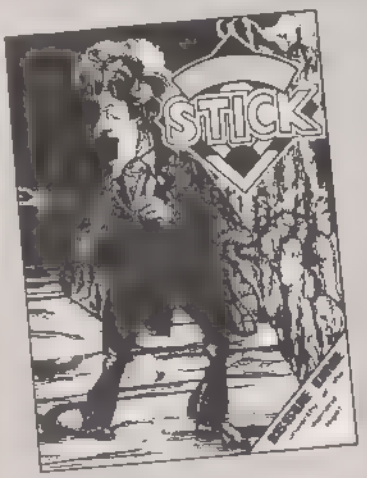
OFF THE SHELF

Not content with an army of *Krotons* supporters on his trail, Gary Russell fast forwards his way through the latest video releases and new fanzines. . .

FANZINES

As I've mentioned before, please send a stamped addressed envelope to the addresses below for details on how to acquire the listed 'zines, and tell 'em that I sent you! Remember – no s.a.e., no service!

FANZINE OF THE MONTH



Perigosto Stick 5 St Helen's Grove, Burton Joyce, Nottingham NG14 5AP

Last time round I predicted that Nick Pegg was one of the writers whose work you ought to be seeing in this magazine before too long and here's your chance. Brilliantly witty, totally outrageous and downright silly fanzine with a heavy bias towards anything non-Pertwee, with a variety of contributors, including Tat Wood whose work seems to appear everywhere these days (and good thing too). Highlights of the issue has to be the quiz, The Susan Diaries and the proposed Season Twenty Seven produced by Victor Pemberton and script edited by Andrew Cartmel wherein every monster is seaweed based and all are related to Ace. Totally tongue in cheek but I have to stick on the old 'For Mature Readers Only' tag, so be warned!

Timelines 173 Coalshaw Green Road, Chadderton, Oldham, Lancs OL9 8JS

The magazine of The Grand Order a fan group well over a year old and going strong. Run by David Metcalf (amongst others) who's been doing his best for fandom longer than I care to remember and that's a long time, the latest issues are nothing short of superb. The double Issue 8/9 is mostly one big work of fiction, whilst Issue 7 is more of the normal straightforward magazine. Well produced, with a commitment to good value for money productions and novelettes the Grand Order and *Timelines* are both worth investigating.

Celestial Toyroom DWAS PO Box 64, Wokingham Berks RG11 4YW

Having mentioned one fan group it seems appropriate to give a mention to the world's longest running and officially recognised *Doctor Who* Appreciation Society newsletter, only available by joining the society. The DWAS has seen a few years wandering through the wilderness, too often reacting to adverse criticism from less informed sources and forgetting to serve its members. A new organising committee has recently sprung up, seemingly resulting in a decent society once more spearheaded by the revamped *Celestial Toyroom*. My only gripe with the society is in fact one service to members – the ability to advertise their fanzines in the newsletter which now costs an astonishing £10 per page! How any non-profit making fan group can claim this is justified is beyond possibility and perhaps deserves investigation.

Private Lives 4 Cathedral Mansions, 262 Vauxhall Bridge Rd, London SW1

The first issue of a new fanzine that has grown out of a much lower distributed and produced humour rag that looked more like a university student newsletter. *Private Lives* still seems a bit too "in" but even if the jokes go above your head, the actual articles are witty and wacky but sadly let down by a comics adaptation of a proposed *Aliens III* story.

Audio Visuals, 26 Chalsey Road, Brockley, London SE4 1YW

Strictly for fans of fan fiction this group have been creating original *Doctor Who* inspired stories on tape for the last five years or so, well acted and produced. Even actors from the tv show have performed in the plays and they are relatively cheap for such good production values.

Wholine Monthly, 65 Woodburn Ave, Redding, Falkirk FK2 9YG

There is little doubt in my mind that Scotland is a hotbed for the most enthusiastic and entrepreneurial *Doctor Who* fans and this is the latest in a long line of Scottish 'zines I've seen recently. A nice colour cover preludes the usual diet of art, fiction, reviews and a comic strip, all of which are well put together by Derek Hartley and his team. Nothing exceptional but then it doesn't need to be a good read and worth a look.

Before we launch into the latest video reviews, a quick note of praise for the forthcoming Era Tapes, a welcome addition to the BBC Video and proof that the return of all those Missing Episodes to the BBC Archive over the years has been worthwhile. Two are on the schedule for release in June, with the Pertwee one to follow at a later date. There's more on these elsewhere in this issue.

But back to the latest releases, *Planet of Spiders* and *City of Death*, often believed by the respective Doctors' fans to be prime examples of the eras – and certainly stories **DWM** readers rate as those they were keen to see. Personally, I can't really see why.

Planet of the Spiders is certainly representative of Pertwee's final season; it is over long, with huge sequences of pure padding that detract from the plot, and an excellent plot it is too but let down by some quite awful dialogue. On top of all that we're confronted with performances from some actors who would be booed off stage at an amateur talent contest.

Barry Letts took the Pertwee era through some of the show's finest moments. In other shows he directed he cast excellent, capable actors, and it is astonishing that for Pertwee's final fling, he allowed the whole thing to degenerate into such a squalid mess. Fine performances by John Dearth, John Kane and Kevin Lindsay are woefully let down by the entire cast of Metebelis Three who ought to have stuck to sheep farming and thrown away their Equity cards! I am astonished that normally capable actors like Gareth Hunt and Ralph Arliss allowed themselves to sink down to everyone else's level and make the non-Earth sequences so terrible.

Also of note for its turgidness is the last half of Part Two, often quoted by Jon Pertwee as the "What can I drive/fly/ride this week" sequence. It's not funny, it's not clever and it's not relevant. Some people today have labelled John Nathan-Turner's stories as pantomime, yet here we see a prime example of slapstick humour which is pure pantomime, something recent years never sunk to.

Planet of the Spiders ought to have been a winner, the story of the Doctor's facing of his utmost fear (not the spiders themselves so much as the realisation that he's a reckless trouble maker). This coupled with Lupton's obsessive drive and Yates' hunt for inner peace ought to have been unsurpassable. Indeed, when those aspects are concentrated on, it is brilliant but ultimately the whole kit and kaboodle is let down by the shoddiness of the production (oh, those CSO effects!!), weak scripting and totally unrealistic performances.

Richard Franklin often cites this as his favourite Mike Yates story – and it's easy to see why – but for the rest of the regulars (Benton's just dumb and the Brigadier is exactly the twit Nicholas Courtney always said he was frightened he might become), *Planet of the Spiders* is a real downer. As an end to my favourite era and favourite Doctor, the story is a massive anti-climax after *Invasion of the Dinosaurs* and *Monster of Peladon*

Alongside the most visualy unimpressive and inept regeneration sequence, I'm surprised the BBC stuck this one out before the others from the Season Eleven.

CITY OF DEATH

I'm not at all surprised to see *City of Death* emerge in the wake of interest in the Graham Williams era since his untimely death last year. Again, personally I believe there are much better Williams/Tom Baker stories that ought to have been issued but at a recent fan gathering in Bath I was severely admonished and ridiculed for suggesting that *City of Death* was anything less than perfection. So here's my chance to play Devil's advocate and get all the Baker Douglas Adams fans writing in wanting my blood.

Okay, so the story is original. Of course although Douglas Adams and Graham Williams take the writing credit for it (under the pseudonym David Agnew), the story did start off as a David Fisher script about an alien wanting to build a time ship and getting the money by fixing gambling tables at Monte Carlo. Transposing the setting to Paris and making it Scaroth's plot to have Leonardo Da Vinci run off a few copies of the Mona Lisa is far more original and witty. Sadly, that's where the wit ends and the stupid, rather drivelish humour prevalent in the latter Baker years comes in. Those hoodlums with the turned up collars and gangster hats, the ridiculous art gallery visitors, the appalling pantomime antics of the Doctor – all make witty scenes within themselves and in a sketch show would be outrageously funny but in the context of a supposedly drama programme, frankly, they stink.

Performances thankfully save the day – Tom Baker and Lalla Ward carry the story well (simply because they had a large input into the scripting) but real honours go to Julian Glover and Catherine Schell who make the very most of the material and prove what fine actors they are in doing so. David Graham lets everyone down with the totally ridiculous Kerensky, but then what can an actor do with a part as badly written and motivated as his? But the dubious honour of worst performance due to terrible character and dialogue in the history of *Doctor Who* has to go to Tom Chadbon, woefully miscast as the dimwitted Duggan. Chadbon is capable, and worth far better than this.

The story goes along quite nicely and the scenes from Renaissance Italy are good, especially when the Doctor meets Captain Tancredi and finally realises what Scaroth is up to. In the final analysis though *City of Death* comes across as a series of little sketches – some clever, some witty, some dramatic, some dreary all of which, when added together, make four rather silly and tedious episodes that make you think "Well, that might have been good but only if . . ."

For good Graham Williams stories, what's wrong with *Horror of Fang Rock* or *Image of the Fendahl* or even *The Ribos Operation*. For laughably bad (but consistent) stories, what's wrong with *The Horns of Nimon* or *The Invasion of Time*. *City of Death*, like most Douglas Adams material is overrated and misses the mark for me, falling between the stools of good pastiche and bad parody and making fairly unsatisfying viewing.

So there!

The Krotons revenged, You on Who, Page 35; Era Tapes Preview Page 25

VIRGIN/W.H. ALLEN: LATEST *WHO* SCHEDULE

Only new material has authors listed. April 1991: *Day of the Daleks*, *Death to the Daleks*; May, *The Ark in Space*, *Revenge of the Cybermen*; June, *Timewyrm: Genesys* by John Peel, *Castrovalva* and *Four to Doomsday*; July, *Battlefield* by Marc Platt, *The Krotons* and *The Chase*. August, *Timewyrm: Exodus* by Terrance Dicks, *Planet of Spiders* and *The Three Doctors*; September, *The Pescatons* by Victor Pemberton, *Masque of Mandragora* and *Genesis of the Daleks*; October, *Timewyrm: Apocalypse* by Nigel Robinson, *Gallifrey Chronicles* by John Peel, *Time and the Rani* and *Paradise Towers*; November, *The Terrestrial Index* by Jean Marc L'Officier, *Dragonfire* and *Delta and the Bannermen*; December, *Time Lord* by Ian Marsh and Peter Darvill-Evans (role playing book), *The Greatest Show in the Galaxy* and one other reprint, as yet untitled.

With the release of the New Adventures (all covers by Andrew Skilleter), Peter Darvill-Evans felt it prudent to re-release the McCoy tv stories. These will have new covers. Over fifty percent of the *Doctor Who* range is now back in print and still selling well.

1992: February, *Cat's Cradle: 1* by Marc Platt; April, *Cat's Cradle: 2* by Andrew Cartmel; and June, *Cat's Cradle: 3* by Andrew Hunt. No titles as yet but the loose linking theme has the TARDIS in need of repair. The Doctor programmes the ship to track down replacement components and the stories are the result of the search.

Reprints will continue at two per month and it's currently planned that all will have new covers. 'Big Books' scheduled for next year are *The Universal Data Bank* by Jean Marc L'Officier, *Monsters* by Andrew Skilleter and Adrian Rigelsford and *The Sixties* by David Howe, Stephen James Walker and Mark Stammers.

Writing Doctor Who

First broadcast as part of Season Twenty-Five in 1988, Graeme Curry's *The Happiness Patrol* is often used as a weapon to support the perpetual argument both for, and against, the programme's all-studio recorded stories. *Doctor Who Magazine* has talked with the writer, and now author, about this experimental three-part drama. To fully appreciate his Kandy creation it seems a single viewing was just not enough. . .

"I first walked into Andrew Cartmel's office in February 1987. He'd just wrapped up the slots for Season Twenty Four and was seeing me with a view to Twenty Five. We talked about the programme over a few months and his idea of what it was and at those early stages he was trying to decide whether I could write for *Doctor Who* or not. I wasn't sure myself as I didn't have a great science fiction background.

"Andrew talked about an element of 'whoishness and one example he gave was from Malcolm Kohll's *Delta and the Bannerman*, where a child starts its lifecycle like a slug – that kind of unlikely situation with a woman hatching her baby from an egg. Eventually I came back with the first idea for my story, which he liked, and we began to develop it into a storyline."

The first episode was commissioned in Autumn 1987 and was Graeme Curry's first script for television. He subsequently wrote an episode of *The Bill* and has since contributed two thirty-minute nuggets of family life to *EastEnders* and several for the late Radio Four drama *Citizens*.

Leaving University he combined his journalism and writing careers with those of being a professional singer and occasional actor – which he still is. *Cosmopolitan* Young Journalist of the Year in 1982, Curry won a screenplay competition with *Over the Moon* and later adapted that for broadcast, also for Radio Four. Concerning a South London footballer, although it was a million miles away from *Doctor Who*, Tony Dinner at the corporation's Script Unit advised him to send it to Andrew Cartmel, who liked it enough to see him.

The writer talks of two or three basic ideas behind *The Happiness Patrol*. "The simplest was of a regime where you have to be happy or else you're in trouble. It comes from hearing muzak in lifts, or being greeted with 'have a nice day' and that big cosmetic smile when you go into MacDonalds. The extension of that was to identify the things in society that are cosmetic and make them the benchmarks of this regime.

Hence the Patrol's nasty cheerleader aspect. When we started, the idea was to make the story very American – all bright and brassy with Fifties cars on a shiny set. It was only at a design meeting, quite close to production, that we decided it would be more effective to set it against a rather seedier society in which the buildings were flaking. The whole place was collapsing and they were still trying to pretend that as long as everyone had a toothy grin, nothing would go wrong.

"The writing was fairly tortuous because the story changed a lot along the way. We decided we wanted a sense of the society tumbling to its own death by the third episode, perhaps even without the Doctor being there. We spoke in terms of Venice crashing into the sea, of Berlin falling around Hitler as the situations we wanted to evoke. Once the third episode was written along those lines, I then had to go back and re-write the first episodes until we got the three matched up. The story was actually called *The Crooked Smile* for a month or so, but we'd already worked out that the 'security' group would be called the Happiness Patrol and that very quickly became the title.

A STUDIO BOUND STORY

"I was conscious of working to a limited number of sets for a studio bound story, but I didn't feel my imagination was ever restricted. There were many late re-writes though. For example, we found out very late that the budget wouldn't stretch to a prison set (called Arcadia) and Andrew suggested the 'Waiting Zone'. At every stage of my script's life, it was always too long. The final draft had to be cut and the story as recorded had to be edited."

Unimaginative critics of the story may claim that it 'didn't work' because of the

Last day of recording for *The Happiness Patrol*: scenes were cut and re-arranged before the final transmitted version.

need to create an alien planet, particularly exteriors, entirely within the confines of a studio. This was never, in fact, a problem and the images portrayed were even quite deliberate. "I liked the idea of setting things outdoors, creating an artificial look. I didn't mind if Terra Alpha looked strange that way, given the nature of the story.

"It was like Francis Ford Coppola's *One From The Heart* with wonderful sunsets which are obviously projected against a studio wall, giving another worldly feeling. John Asbridge's designs picked that up. It was very much how I thought the studio should be used. I'd discussed trying to use some 'film noir' American detective material in one of my earliest conversations with Andrew, and we envisaged the Doctor pacing the 'mean streets'. The idea was scrapped but traces of it emerged in the deeply lit shadows and trilbys worn by Earls and Silas P. The director, Chris Clough, even experimented with a tilted camera for some shots like in *The Third Man*."

One of the most visually striking elements of Terra Alphan society was the Kandyman. His distinct appearance was even a little different from the writer's intentions. "His initial conception was as someone bored with having to perpetuate meaningless violence. He'd come to find wiping people out, in the course of his duty, rather tiresome.

"This languid character couldn't be conveyed in the costume that was designed. You needed a human voice for those inflections, and you needed to see a face. It was different, in many ways, to what I had envisaged. There were advantages in having a more alien Kandyman but I'd actually described him as wearing a labcoat and red-framed candy glasses which he would chew the ends off. Rather more of a scientist. Having said that, I did like the design."

Included in Cartmel's original brief to his writer was an attempted definition of the 'traditional' format to a *Doctor Who* story. He was keen to avoid it. "The Doctor usually visits a planet, finds an oppressed people, sides with some of them and leaves having helped overthrow their oppressors. 'When it had been recorded we sat down and realised we'd done exactly what we said we wouldn't do. The story I wrote had fitted that format in many ways. Our twist in *The Happiness Patrol* was to have a people oppressed, but superficially happy, and the Doctor would leave having done what he'd set out to do, leave them miserable. It was a triumph for humanity to leave the planet crying and unhappy.

"We did discuss where the end should come. Personally I favoured the Doctor's confrontation with Helen A when she finally breaks down and cries. I was for leaving it in the air at that triumphant moment, and letting tears have the last word. But both Chris and John Nathan-Turner wanted to include a scene with the TARDIS reverting from its sacrilegious pink to navy blue, and a *Wizard of Oz* scene where those left on the planet walk off into the 'sunset' with their arms around each other."

Graeme Curry's novelisation of *The Happiness Patrol* was published last year – over two years after the story was first devised. "I knew fairly early on that the book would follow and I based it on the script as rehearsed, not as transmitted.

Let the bad times roll. the Doctor leads the Pipe People and Earl Sigma (Richard Sharp, against Helen A's regime. Photo © BBC

The scenes that got left in the editing suite are back in for the book. If you write a novel, from a three parter, you do have to find material from elsewhere to get it to the full length required by W H Allen. It came quite easy and I made it pacier by incorporating an awful lot of dialogue.

"Writing for *Doctor Who* was quite unlike anything I've ever done before, or probably will ever do again. It did seem tough at the time but I learnt a lot from doing it and was invaluable experience. If it had a moral, I suppose it was summed up at the end, but I don't really want to reduce it to a glib sentence. I feel that if you saw it, you know what it was about.

"There are, I imagine, some die hard fans who feel this was not their idea of a good *Doctor Who* story. Quite honestly I don't let that concern me. This was the story I wanted to write and I had the backing of the producer and script editor in doing it. Some nice comments from fans have come my way all the same."

John B. McLay

Sylvester McCoy

EPISODE GUIDE

REMEMBRANCE OF THE DALEKS (Serial 7H) Four episodes

***Part One* (5/10/88)**
In the school's basement, the Doctor and Ace realise that the Dalek operator left on station is arriving to investigate. Ace emerges from the cellar to be assaulted by the headmaster, who then locks the door, cutting off the Doctor's escape. The golden Dalek hovers up the stairs on a beam of red light towards the trapped Time Lord. "You are the Doctor. You are the enemy of the Daleks. You will be exterminated!"

***Part Two* (12/10/88)**
Ace's trip back to the school has landed her in trouble as she finds herself pursued from the chemistry lab by the Daleks, with only her baseball bat to protect her. Grabbing an anti-tank gun from the corpse of a soldier, she flees to the outside basement area, but is still struggling to assemble the weapon when three golden Daleks bear down upon her.

***Part Three* (19/10/88)**
The grey Daleks' attack on the school is called off as both the Daleks and Earth's forces detect the imminent arrival of the Imperial Shuttlecraft. The Doctor is confident that it will not land at Coal Hill since it is too far from the target zone, but the craft's arrival in the playground below, blowing out the lab windows, makes him confess "I think I might have miscalculated."

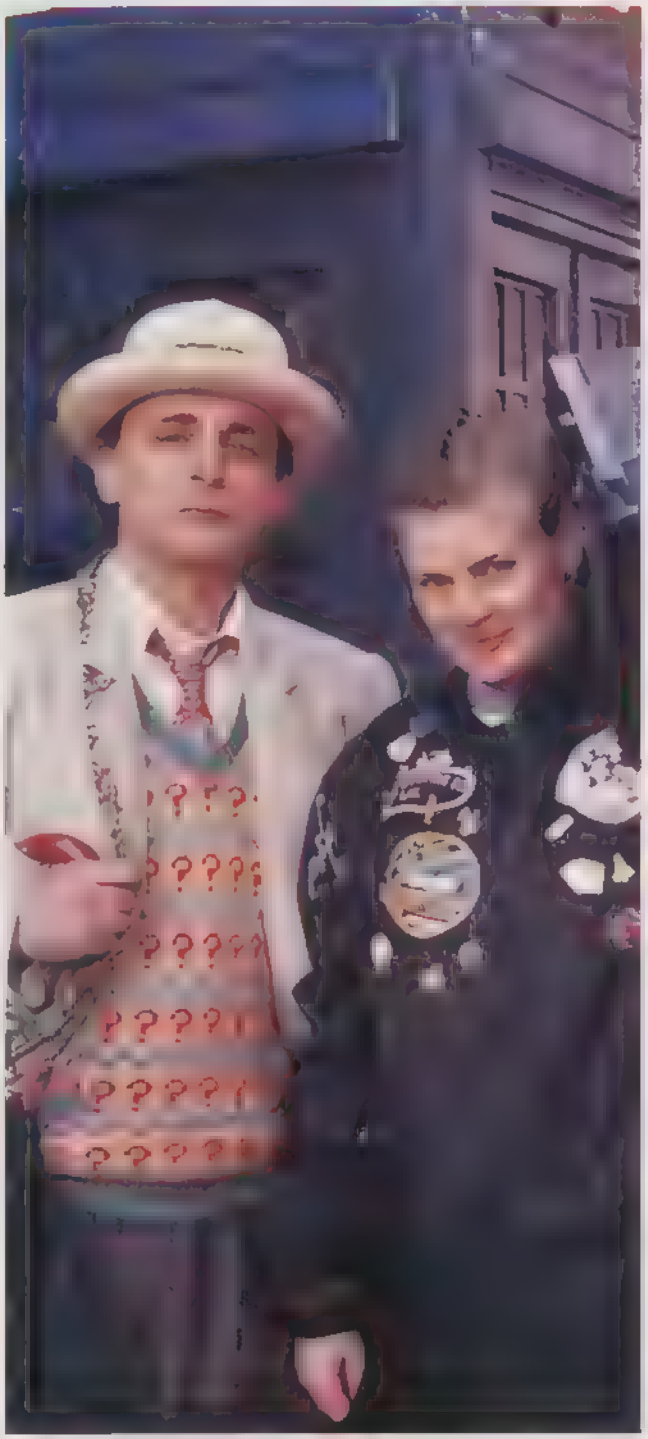
***Part Four* (26/10/88)**
The bells toll as Mike's coffin is carried into the church. At the rear of the mourning procession, the Doctor stops Ace from entering with the others. "Doctor," asks Ace, "We did good didn't we?"

"Perhaps," answers the Doctor gravely, "Time will tell. It always does." They walk away as the church doors shut.

Cast: Sylvester McCoy (*The Doctor*) with Pamela Salem (*Rachel*), Jasmine Breaks (*The Girl*), Sophie Aldred (*Ace*), Dursley McLinden (*Mike*), Harry Fowler (*Harry*), Simon Williams (*Gilmore*), Karen Gledhill (*Allison*), Peter Hamilton Dyer (*Embery*), George Sewell (*Ratcliffe*), Michael Sheard (*Headmaster*), Hugh Spight (*Dalek operator*), Roy Skelton, John Leeson (*Voices*), Derek Keller (*Kaufman*), Joseph Marcell (*John*) William Thomas (*Martin*), Peter Halliday (*Vicar*), John Scott Martin, Tony Starr, Cy Town (*Dalek Operators*), Royce Mills, Brian Miller (*Voices*), Roy Tromelly† (*Emperor Dalek*), Hugh Spight (*Black Dalek Operator*), Terry Molloy (*Davros*).

†i.e. Terry Molloy.

Written by Ben Aaronovitch. Stunt arranger: Tip Tipping. Stunt woman Tracey Eddon. Theme music composed by Ron Grainer Theme arrangement/ incidental music. Keff McCulloch. Costume designer: Ken Trew. Make up designer: Christine Greenwood. Visual effects designer: Stuart Brisdon. Lighting: Henry Barber. Script editor: Andrew Cartmel. Designer: Martin Collins. Producer: John Nathan-Turner. Director: Andrew Morgan.



Irrepressible team work: the Doctor (Sylvester McCoy) and Ace (Sophie Aldred) arrive on Earth in 1963 for *Remembrance of the Daleks*. Photo © BBC.

part 2

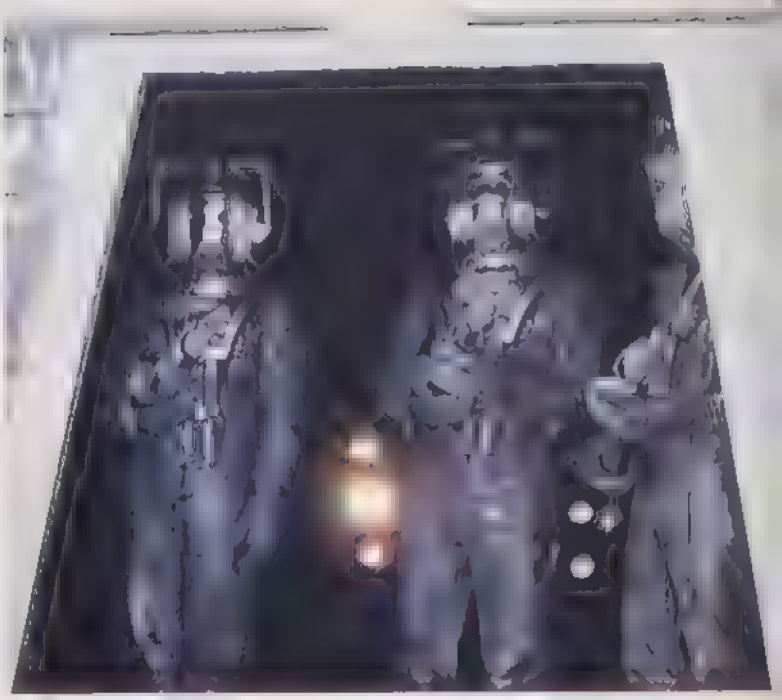
THE HAPPINESS PATROL (Serial 7L) Three episodes

Part One (3/11/88)
Despite what Gilbert M. claims, the Kandy Man can find no trace of intruders in his domain. But when the Doctor and Earl Sigma try to make a break from cover, they find themselves imprisoned by a grille. The Kandy Man welcomes them to his Kandy Kitchen, and the Doctor says the pleasure is all theirs. "I do hope so," says the Kandy Man, "I like my volunteers to die with smiles on their faces."

Part Two (9/11/88)
The Doctor and Earl see a poster erected at the forum reading "Tonight at the Forum Ace Sigma in The Grand Happiness Patrol Auditions". The Doctor sends Earl to get the demonstrators as the doorman comments, "Oh dear, it doesn't look like Daphne S. went down too well does it?" R.I.P. is painted across Daphne S.'s poster. Ace is next.

Part Three (16/11/88)
Daisy K. and Priscilla P. don overalls instead of their gay garb and set to work repainting Terra Alpha. It has been a long night, and the Doctor and Ace say goodbye to Susan Q. and Earl Sigma, who must teach this world the blues once more. Ace paints the last bit of the TARDIS blue again and asks 'the Professor' if he's feeling all right. "Happiness will prevail," replies the Doctor.
Cast: Sylvester McCoy (*The Doctor*) with Mary Healey (*Killjoy*), Jonathan Burn (*Silas P.*), Georgina Hale (*Daisy K.*), Sophie Aldred (*Ace*), Sheila Hancock (*Helen A.*), John Normington (*Trevor Sigma*), Ronald Fraser (*Joseph C.*), Tim Barker (*Harold V.*), Rachel Bell (*Priscilla P.*) Harold Innocent (*Gilbert M.*) David John Pope (*Kandy Man*), Richard D. Sharp (*Earl Sigma*), Lesley Dunlop (*Susan Q.*), Philip Neve (*Wences*), Ryan Freedman (*Wulfric*), Steve Swinscoe (*Sniper/David S.*), Mark Carroll (*Sniper/Alex S.*), Tim Scott (*Forum doorman*), Annie Hulley (*Newscaster*). Written by Graeme Curry. Theme music composed by Ron Grainer. Incidental music: Dominic Glynn. Costume designer: Richard Croft. Make-up designer: Dorka Nieradzik. Visual effects designer: Perry Brahan. Script editor: Andrew Cartmel. Designer: John Asbridge. Producer: John Nathan-Turner. Director: Chris Clough.

Trouble for Susan Q (Lesley Dunlop, now star of Verity Lambert's comedy series, *May to December*) and Ace in *The Happiness Patrol*. Photo © BBC.



The Cybermen arrive for *Silver Nemesis*. Kevin Clarke's Twenty-Fifth anniversary story, in pursuit of a living statue. Photo © BBC.

SILVER NEMESIS (Serial 7K) Three Episodes

Part One (23/11/88)
De Flores' threat to kill Ace unless the Doctor reveals the location of the arrow is averted as a huge spacecraft comes in to land nearby. Ace is grateful to the new arrivals for saving her, but the Doctor is doubtful as they emerge. "What are they?" asks Ace.
"Cybermen," answers the Doctor as the Cyber Leader stands framed in the hatchway.

Part Two (30/11/88)
The sight of a lizard emerging from under a leaf makes the Doctor realise that the cyberships must be shrouded in some way. He makes some adjustment to Ace's ghetto-blaster and the image sphere shows a new picture of Earth's orbit. "Cyber warships. Thousands of them. They were invisible."

Part Three (7/12/88)
Back in 1638, the Doctor and Ace play chess in the garden. Richard arrives with his flute and a lute player to play for the pair, but Ace is still curious about one thing. "Doctor, who are you?" The Doctor puts his finger to his lips, indicating silence whilst they listen to the music.
Cast: Sylvester McCoy (*The Doctor*) with Metin Yenal (*Karl*), Anton Diffring (*De Flores*), Fiona Walker (*Lady Peinforte*), Gerald Murphy (*Richard*), Leslie French (*Mathematician*), Courtney Pine and Adrian Reid, Ernest Mothle, Frank Tontoh (*Jazz quartet*), Sophie Aldred (*Ace*), Martin Read (*Security guard*), David Banks (*Cyber Leader*), Mark Hardy (*Cyber Lieutenant*), Chris Chering (*First skinhead*), Symond Lawes (*Second skinhead*), Brian Orrell (*First Cyberman*), Dolores Gray (*Mrs Remington*).
Written by Kevin Clarke. Stunt arrangers: Paul Heasman, Nick Gillard. Theme music composed by Ron Grainer. Theme arrangement/Incidental music: Keff McCulloch. Costume designer: Richard Croft. Make-up designer: Dorka Nierad- ▶

◀ zik Visual effects designer Perry Brahan Scr pt ed tor Andrew Cartmel Designer John Asbr dge. Producer John Nathan-Turner D rec tor Chris C ough

THE GREATEST SHOW IN THE GALAXY (Serial 7J) Four Episodes

***Part One* (14/12/88)**

In the circus ring, Mags watches in horror as Bel boy is thrown down and the tent fills with light and sound She starts to scream as the Captain looks on Outside, Ace claims she can hear scream ng, but the Doctor thinks th s s ust an excuse as she f nds circuses sin ster "Well, are we going in or aren't we?" he asks

***Part Two* (21/12/88)**

The Doctor and Mags find a chasm in the tunnel, and when the Doctor drops a club down to test ts depth, an eye r ses from the green m sts below This reminas the Doctor of the kites he saw The pair are interrupted by the arr va of four c owns w th the Captain who te ls the Doctor, "I'm afraid you're wanted. You're the next one due on n the ring "

***Part Three* (28/12/88)**

The Captain, Mags and the Doctor enter the ring w th a plan, but suddenly the Captain asks for 'that old devil moon' The crescent light tr ggers off a transformation in Mags "I to d you she was an unusual specimen," says the Capta n "The growl ng, the snarl ng It's a reaction to the moon. Surely you should have guessed " The furred and fanged beast which was Mags lashes ta ons out towards the Doctor

Mags (Jessica Martin) and the Captain (T P McKenna) exploring *The Greatest Show in the Galaxy* with the Doctor and Ace.

The Chief Clown (Ian Reddington) and the Ringmaster (Ricco Ross) invite you to *The Greatest Show in the Galaxy*. Photo © BBC

***Part Four* (4/1/89)**

Mags, Kingp n, the Doctor and Ace stand by the remains of the Psych c Circus. Kingpin aims to start aga n w th Mags contro ling her talents as a ma or act, and offers the Doctor and Ace a chance to travel the galaxy with them "Thank you K ngp n, but I'm afraid we've got other galaxies to travel," declines the Doctor, "and besides, I f nd circuses a little s nister."

Cast Sylvester McCoy (*The Doctor*) w th R cco Ross (*Ringmaster*), Sophie A dred (*Ace*), Dan el Peacock (*Nord*), Ian Redd ngton (*Chief Clown*), Chr stopher G oard (*Bellboy*), Dee Sadler (*Flowerchild*), Peggy Mount (*Stallsladv*), T P McKenna (*The Captain*), Jess ca Mar- n (*Mags*), Gian Sammarco (*Whizzkid*), Dean Hollingsworth (*Bus conductor*), Deborah Manship (*Mor gana*), Janet Hargreaves (*Mum*) David Ashford (*Dad*), Kathryn Ludlow (*Little girl*), Chris Jury (*Deadbeat*)

Written by Stephen Wyatt Theme music composed by Ron Gra ner Inc dental music, Mark Ayres Costume designer. Rosalind Ebbutt Make-up designer. Denise Baron. Visua effects des g- ner Steve Bowman L ght- ng Don Babbage Magic consultant: Geoffrey Durham Script editor: Andrew Cartmel Designer: David Laskey Producer John Nathan-Turner Director Alan Wareing

THE YEARS TAPES

Jon Pertwee and friend the Third Doctor brooks no trouble from a Yeti outside BBC Lime Grove'

An on the spot report on the recording of the latest addition to the *Doctor Who* video range . . .

Link recording for all of the first three Years Tapes featuring the first three Doctors – took place on 12th February this year, just as Britain was reaching the end of some of the worst winter weather conditions in living memory.

The first location was the BBC Exhibitions Store in North Acton, a priceless store of *Doctor Who* props monsters and costumes. It was also the one location most affected by the poor weather, with conversation covering not only the usual topics such as setting up shots and direction instructions but also the camera's operating capabilities in the sub zero temperatures and just *why* the only fan heater available was blowing out *cold* air! Starting at 8.30am, this first block saw the linking material for the Hartnell Tape recorded, with Sylvester McCoy gamefully taking absent viewers through the First Doctor's period, his usual humour and charm much in evidence despite the cold.

Against a backdrop of Daleks, Cybermen, clowns and the Lady Peinforte statue from *Silver Nemesis* the linking material clearly introduces the origins of *Doctor Who* and how it began. The reasons for re-recording the pilot epsisode are explained and as the tape progresses a number of clips add to the three episodes selected for the tape to cover the wide range of stories Hartnell's Doctor experienced, from his historical to the outright bizzare and it *The Celestial Toymaker The Final Test* isn't bizarre enough for you, how about a clip of the long running series in Arabic?

For those of you who've never seen a television series being recorded even a documentary I should perhaps remind you that usually, very little material gets recorded in one day. In the face of this almost universal television rule, the gruelling schedule set for this day – recording all the links for all three Era Tapes is a bit mind boggling. The amount John Nathan-Turner and his team got 'in the can' is testament to the many years' experience John's had getting *Doctor Who* recorded in the limited time available on an even more limited budget.

Although speed seemed to be of the essence in completing the work there was still time for Sylvester to add and ammend the composed script whilst keeping in mind the aim of this new video series to bridge that very difficult gap between the viewer who knows the Doctor's history inside out and the casual *Who* viewer that wants to know more about one of television's best ever science fiction shows. Speaking from my own experience in editing **DWM** every four weeks, I know what a hard task this can be.

With the Hartnell Tape finished Sylvester was off to a rehearsal for *The Marriage of Figaro*, pausing only for some publicity photographs for *The Curse of Fenric* video launch. He was pleasantly surprised at how well the tape was coming. As for the Year Tape production team, they were off to the next location BBC Lime Grove, where the Troughton Era had its base. Jon Pertwee was already on hand for his links for both the Troughton era and the tape covering his own period as the Doctor. After a quick lunch the team were soon back at work starting with a recording session in one of the Lime Grove studios coincidentally set up for BBC2's *The Late Show* some reference to the long delay before production of Season Twenty-Seven, perhaps?

Jon's links seemed to be completed much more quickly – the benefits of the warmer clime I suspect. Here was an opportunity, seldom granted, to compare the working methods of two well known actors working the same sort of material. Jon and Sylvester work very differently. Sylvester with his near-constant, energetic exploration of the material in front of him and Jon's no nonsense approach to the work. Of course as the day drew on Jon was well aware of the amount of material that had to ▶

Sylvester McCoy in the BBC Costume Store prepares to record his introduction for the William Hartnell Era Tape

John Nathan-Turner and camera man Alan Jessop discuss a sequence for the Troughton Tape at Lime Grove studios, which was set up for recording BBC2's *The Late Show*

be recorded and there was definitely no time in the schedule for *Inferno*-style 'Eye Patch jokes')

If nothing else, the Years Tapes will give *Doctor Who* fans the opportunity to see two actors work who have played the same role narrate similar material and get a feel not only of how different the Doctors were that they're talking about, but how different their approach to the role was as well. For that, using these actors to introduce the series is a master stroke (no pun intended!)

Problem recording was of course the exterior shoot outside BBC Lime Grove, a very Thirties-looking block building quite close to BBC TV Centre in Wood Lane. Traffic noise is a major problem with any recording in cities and of course, curious passers can create their own set of problems. However, the material was again soon completed and the arrival of a Yeti (to illustrate the link into *The Abominable Snowman. 2*) provided a welcome opportunity for Jon to relax, just a little, for a quick photo shoot before launching into completion of this piece.

Lorne Martin of M and J Media Ventures was on hand to supervise the Yeti, which he supplied as BBC Enterprises representative. He told **DWM** exclusively that some years ago it was discovered that the Yeti costume housed hundreds of fleas. In the cold of West London they were not in evidence!

From Lime Grove, final locations were another exterior - BBC TV Centre itself - and then it was full circle time and back to the Exhibition Store for some final links. The work rate was quite incredible and both presenters, like the crew, were working under what seemed to me to be adverse timing restrictions to complete their material - budgets for such videomentaries seem to be even tighter than those for *Doctor Who* itself . . .

Of the links I saw recorded and the episodes selected for them, these tapes will be something to look forward to for all fans of *Doctor Who*, whether they're steeped in the folklore surrounding the series or not. The selection of single episodes on the tapes is definitely something to look forward to - *The Wheel of Fortune* for example, is a cracking script from David Whitaker and really knocks the attitude that 'historical stories are boring' into touch.

If the first two are a success when they go on sale in June, a release date for the Pertwee tape should quickly follow and this experiment will hopefully have proven commercially valid enough to complete the Years Tape range with studies for the next four Doctors. From there, who knows? Perhaps stories from the BBC Archive with more than one episode remaining, such as *The Daleks' Master Plan*, could provide the basis for a series on the monsters that have plagued our favourite time traveller over the years. Time, as the Doctor once said, will tell.

On a final note, it struck me as very ironic that this new range is devoted to a BBC series whose fate remains so depressingly uncertain. The Years Tapes provide clear evidence of the worthy longevity of *Doctor Who* and the BBC's past faith in the series, however reluctant it has been on occasions. It's a great shame that no one at the BBC now has had the courtesy to let us know the series' final fate. Although the Years Tapes are a welcome addition to the *Doctor Who* legend, the continuation of that legend is also eagerly awaited . . .

John Freeman

The Highlights

William Hartnell
Episodes:
The Pilot **(not transmitted)**
The Wheel of Fortune **(episode Three of *The Crusade*, with Julian Glover as King Richard and Jean Marsh as Joanna)**
The Final Test **(episode Four of *The Celestial Toymaker* with Michael Gough as the Toymaker)**
Clips include *Doctor Who* in Arabic. Introduced by Sylvester McCoy

Patrick Troughton
Episodes:
The Abominable Snowmen: 2
The Enemy of the World: 3
The Space Pirates: 2
Clips include the regeneration sequence from Episode Four of *The Tenth Planet*. Introduced by Jon Pertwee.
Scheduled for release on 3rd June 1991

Jon Pertwee
Inferno: 7
The Dæmons: 5
Frontier in Space: 6
No scheduled release date at present.

Production Credits:
Alan Jessop (*Camera Man*); Ian Dow(*Lighting*); Brian Strugnell (*Sound*); Post Production by ACE Editing. Written and Produced by John Nathan-Turner. Introduction Music from *Variations on a Theme* (Latin Version) by Keff McCulloch.

MARUTHEA
PROFESSOR?
PARTY ANIMALS
DOCTOR PERHAPS I SHOULD START CALLING YOU DOROTHY, ACE.
NOT FUNNY YOU SAID THIS PLACE IS THE DEAD CENTRE OF THE SPACE - TIME VORTEX, RIGHT?
RIGHT.
BUT THAT'S IMPOSSIBLE!
WHOEVER BUILT MARUTHEA THOUGHT DIFFERENTLY, ACE
VWORP VWORP
WHAT MAKES YOU THINK THERE'S A FRIEND OF YOURS INSIDE MY TARDIS?

SCRIPT: GARY RUSSELL. **PENCILS:** MIKE COLLINS. **INKS:** STEVE PINI **LETTERS:** GLIB. **EDITOR:** JOHN FREEMAN

VWORP!
ANYTHING CAN HAPPEN HERE
. AND FREQUENTLY DOES!
BONJAXX. HELLO!
JAXX
OOCTOR! GOOD TO SEE YOU!
IT WASN'T EXACTLY WHAT I INTENDED, BUT.
IT WILL BE PERFECT I'M TOUCHED. DRINK?
WATER PLEASE
OF COURSE, IT'S NEVER MIND HEY, SOMEONE WAS LOOKING FOR YOU EARLIER...
REALLY? ANYONE IN PARTICULAR?
TWEEP!

STRANGE WHO KNOWS I M HERE?
PERHAPS .T S H.M?
I SUPPOSE I COULD CALL HIM A FRIEND
I HOPE.
HOW ABOUT THESE TWO?
WHICH TWO?
HELLO, DOCTOR!
I DON'T THINK WE VE ... GOOD HEAVENS!
HOW ARE YOU?

I VE ALWAYS ENJOYED BONJAXX'S BIRTHDAY PARTIES SO UNPREDIC-TABLE
ACTUALLY, THIS IS THE FIRST ONE I VE GOT TO
THE PROFESSOR OBVIOUSLY ISN T GOING TO INTRODUCE US I M ACE
HELLO, I'M RIA
THERE YOU ARE SHAMAN KHAN TOLD ME YOU D BE HERE
nce
OH PLEASE, NO NOT AGAIN ..
THIS IS FUN, YES?
I CLAIMSH THE . THE REWARDSSH'
nce
NO' NOT AT MY PARTEEEE
WAK WAK
KERASH!
THUNK!
OOMF!

AH OF COURSE TO GET TO MARUTHEA, THE TRICK IS NOT TO BE HERE AT ALL THEN YOU ARE, YOU SEE
EXACTLY
DO YOU REMEMBER OUR GRADUATION PARTY?
THE RANI AND HER GIANT MOUSE? YES..

ACE TIME TO GO- NOW!
THANKS FOR THE PARTY
DONMESHUNNIT...
SO, DID THEY EVER REPEAL THE FIRST LAW OF TIME?
NOT IN MY TIME..
I THINK..
VERY WISE.
D'YOU TWO COME TO THESE DO'S OFTEN?
IT'S BETTER THAN HANGING AROUND DOING NOTHING FOR MONTHS, I SUPPOSE. WE SEEM TO HAVE DONE A LOT OF THAT

DOCTOR?
DOCTOR?
WHO WAS THAT MAN?
WHO WAS THAT?
MY FUTURE
MY PAST
OH, SO IT GETS BETTER THEN?
OH SO IT'S GONE DOWNHILL SINCE THEN?
IT'S ALWAYS NICE TO SEE THE DOCTOR AGAIN.
MWORP! MWORP!
AND AGAIN.
BRIGHTON PAVILLION?

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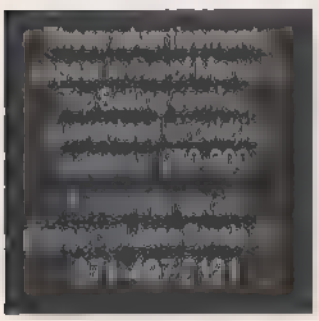

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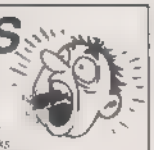

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PICK OF THE PENGUIN

Just when you thought you were safe, eh? Frobisher is *back*, for oh, at least this issue . . . Write to You on Who, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them!

THE KROTONS REVENGED

How on earth can Gary Russell (Off the Self, **Issue 171**) call the latest BBC Video release *The Krotons* one of *Doctor Who*'s all-time clangers? Patrick Troughton is superb in it, so are Philip Madoc, Frazer Hines and Wendy Padbury. Robert Holmes' script may not be the best he ever wrote but given the fact that it was his first *Who* story, it wasn't a bad attempt.

The Krotons themselves are very well done, considering the microscopic budget that the series was on at the time. Just because it doesn't have excellent special effects, a large glossy set and a good report in **DWM** it doesn't mean *The Krotons* can't be a very enjoyable and entertaining story (much better than the abysmal *The Curse of Fenric*).

John Adams,
Walsall,
West Mids

BEST TARDIS CREW

Thanks Gary Russell for your impartial video review of *The Krotons*. Perhaps you tried to make *The Curse of Fenric* look good next to it, to encourage the BBC to make new episodes . . . or perhaps you don't know what you're talking about.

Okay, so *The Krotons* isn't the best *Doctor Who* story ever made but to call it hideously dire is going way over the top. If you want to see bad acting, go out and buy *Death to the Daleks*! You mentioned good performances by the regular cast of Patrick Troughton, Frazer Hines and Wendy Padbury and this has to be emphasised. In my view they are the best TARDIS crew ever to appear in the programme at any one time. They possessed the sort of chemistry that hasn't existed since the early Eighties with Tegan, Adric and Nyssa. Their performance alone is worth the cost of the video.

Gary Russell also writes about the Krotons as being totally unbelievable monsters. Well, it may just be me, but I found them infinitely more believable than the Kandy Bertie Bassett Man in *The Happiness Patrol*. As for examples of *Doctor Who* reaching the absolute nadir' you need look no further than the Colin Baker and Sylvester McCoy stories. Between them they seem to have killed off the programme altogether.

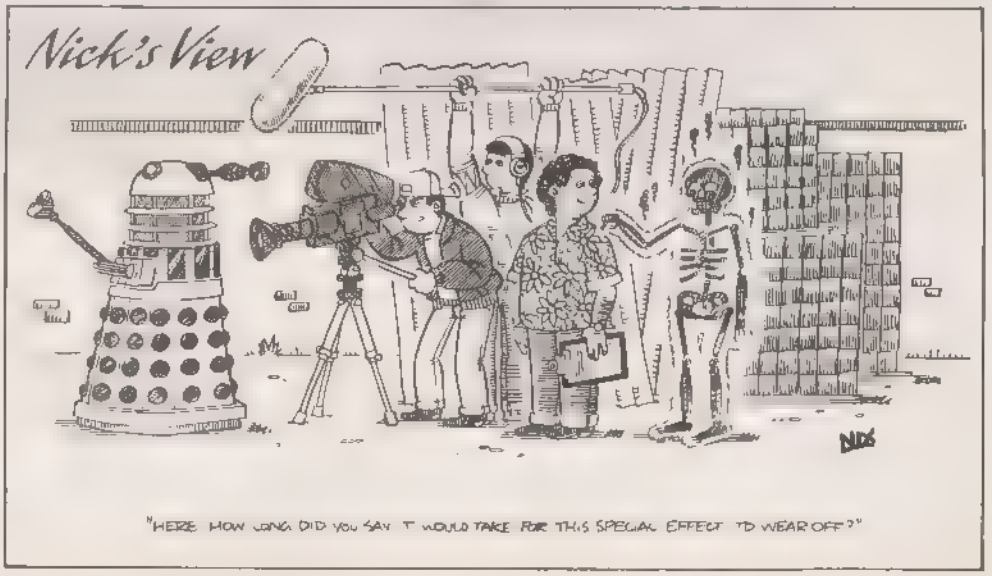
Edward Parsons,
Stourbridge,
West Midlands

Andrew Setchfield *cites* The Krotons *as one of his all-time favourite dozen and Gary's review really seems to have annoyed him. No problem. Listen, the Krotons were pushovers or so the Doc once told me while we were mending the Food Machine (too many chocolate pilchard orders he says). But what does the Doc know anyway, eh? I think Gary had better watch out though because* ***Marcus McDaid*** *is another one after him for his anti-Kroton missive! (Thanks for the comments about the new old logo, Marcus!) Do you think the Krotons wouldn't know a Fast Return Switch from a Conceptual Geometer? Don't write to us, we'll write you. And as for those Haemovores, they just need a good dermatologist.*

MISUNDERSTANDING

I'm writing to clarify what can only assume is an unfortunate misunderstanding after comments attributed to me in **Issue 171** (*Doctor Who* is dead, You on Who). I consider the series to be one of the finest concepts for drama ever conceived and the fact that no new series is either being produced or even planned is a sad indictment, firstly on the state of British television as a whole, but mainly on the dire turmoil and lack of artistic direction at the BBC. I do not think of myself as at the forefront of the 'Save the Doctor' campaign, however I did take part in the 'Day of Action' in November and I have written to the Head of Drama Series, suggesting that our mutual friend be returned to the screen post-haste. I have also enquired about his uncertain future from other 'knowledgeable' sources. In short the least that any true fan of the greatest science fiction programme on worldwide tv could do.

With these facts in mind imagine my surprise and disbelief to read that I had been attributed with the statement that 'Doctor Who as a programme is dead'. No such sentiment could be further from my mind and when I showed the attributed statement to my friends and relatives, each, without exception, roared with ▶



◀ aughter at the ludicrous irony of the situation as so much of my spare time is spent in trying to reverse the unfortunate condition in which *Doctor Who* finds itself.

I hope you can clear this up.

Paul Harrington,
Hornchurch
Essex

I'm not surprised this ***DWM*** *lot messed up your letter, Paul. Ever since I've left there's been nothing but mis-filing, lost orders for chocolate pilchards, peculiar requests for Zero Rooms, lost orders for chocolate pilchards... And the number of times I've had to complain about my subscription – do you know how much I pay to get them shipped to Proycon IV? It seems that the BBC are still being as indecisive as ever about the Doctor's fate and I say it's time they pulled their flippers out and brought us some new stories! (With me in them, preferably.) Next...*

NO RUMOURS!

I was angered by your irresponsibility in printing speculative rumours on 'missing' black and white episodes in **Issue 170.**

It is not your place to report rumours on, for instance, whether or not "a consortium is working together to keep *Tenth Planet 4* out of the archive to keep its black market value high". It is your place to report *fact*. If you had total proof that Mr Joe Bloggs had had the episode on his video shelf, fair enough – in that case speak to someone at BBC Archives and perhaps invite negotiation. If I ran a fan magazine and reported such speculation I'd be able to list nearly every missing story as existing on the black market somewhere – but I wouldn't be so irresponsible.

As for the Canadian *Marco Polo* nonsense, you're right a print *might* have survived. Then again it might not have. A print *might* exist anywhere – there's so many! Is. But don't believe it's your job to print rumours, whether they be on the *Tomb* in China (indeed, the future of the programme or whatever). In future please avoid such rubbish – it simply degrades your usually excellent and informative magazine. Oh, and while I'm at it, That Was the *Who* That Was has to be the most superfluous and unnecessary space-filler since Did You Know? Get rid of it.

Peter Griffiths,
Reynella
South Australia

Well I find it pretty useful knowing when the Axons first turned up, mate – then I can avoid them! Now where's that letter asking for us to print rumours gone?

WE ALSO HEARD FROM. . .

Christopher Wright (London W2) who asks for a picture of Davros (Michael Wisher) and Nyder (Peter Miles) from *Genesis of the Daleks*. We haven't found a portrait of the two but we have run a picture featuring them both in our *Doctor Who Year Book* in the Episode Guide which includes ratings for every story and of course we'll be featuring that story in Nostalgia later in the year. A lovely part. I must say. **J. Pulverness** wants more info on the last chapter of *The Curse of Fenric* by Ian Briggs. Well Mr Briggs is obviously being incredibly clever with words but if you like that sort of thing check out Tim Powers' *The Anubis Gates* which really twists time travel sideways, backwards and upside down.

Richard Garland (County Down) wants to see more stories such as a Third Doctor prequel to *Time-Flash*, a prequel to *Battlefield* set in the Doctor's future and more. I know some fans dislike having every continuity point explained, but I and others like me find it very annoying in the extreme having, sequels to adventures we have never even heard of before and having Doctors returning to meet other Doctors from places they presumably could not be. I know what you mean – it's bad enough understanding the Doc when you're actually travelling with him half the time. Finally, a number of desperate pleas (such as **Simon Asmele** (Elstree) and **Stefan Green** (Birmingham)) to Target to get their *Power* and *The Evil of the Daleks* novelisation nonsense sorted out (still in limbo because of contractual problems between the company and Terry Nation). We've got a few thousand tons of chocolate pilchards you can throw into the bloke that helps. Back next April.

ADDITIONAL INPUT

Issue 171 Cover the Zygon is Broton not Borusa. **Issue 171 Video Check list** *The Invasion of Time* was dropped from the video schedule in the early Eighties although the story was edited into a ninety minute format for release. It still rates a fan favourite judging from our ongoing video survey, the results of which will be published in the near future.

Terror of the Zygons was removed from the BBC video schedule in February 1988. As with *The Talons of Weng-Chiang* in January 1986 this story was awarded a PG certificate rather than a U and so it was decided to cancel it altogether. This occurred between deletion of *The Robots of Death* and *Day of the Daleks* on 1 December 1987 and release of *Spearhead from Space* on 15th February 1988.

The scene in *The Talons of Weng-Chiang* where the Doctor pushes out the key and puts it under the door is in the BBC video and has not been edited out as stated.

FENRIC WINNERS

Way back in **Issue 166** we ran a competition for this recent BBC Video release and needless to say the response was tremendous. The answers were: Name the writer of the original *Dracula* story – Bram Stoker. Which contemporary Davison story saw the Doctor teamed with the army in London (*Resurrection of the Daleks*). Which Tom Baker story features vampires and Romana as a companion? *State of Decay*. The winners were: Mr C D Boyle, Hutton Bridge, Kings Langley, Herts; Stuart Campbell, Maddington 6109, Western Australia; Robert Cameron, Osborne 5017, South Australia; Ben Cockfield, Stuart NQ Australia 4811; Stephen Corfield, Linthorpe, Middlesborough, Cleveland; Tony Gachan, Mitcham, London SW19; Andrew Setchfield, South Chingford, London E4; Jonathon Tyreman, Radcliffe-on-Trent, Notts; Lee Wakerley, Weston-Super-Mare, Avon; and W Wright, Kilmarnock, Scotland.

BLAKE'S 7 WINNERS

Is this a *Doctor Who* magazine or what? The former we hope but this series is just as popular with readers judging from the number of responses. The answers to our competition in **Issue 169** courtesy of BBC Video were as follows: 1. Name the *Blake's 7* script editor who also penned two consecutive *Doctor Who* stories – Chris Boucher who has since worked on *Star Cops*. Which actor who played a member of the original *Blake's 7* crew appeared in *Timeflash*? (Paul Darrow who played Avon in *Blake* and Tekker in the Colin Baker story). Name *Blake's 7*'s first producer – David Maloney. The winners were: Mark Aldridge, Aigburth, Liverpool; Ian Edmond, Brighton, East Sussex; Robert Mattey, Billericay, Essex; Gerard Peck, Victoria, Australia 3337; Mrs J Wibberley, Derby.

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EVENTS

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CONTINUITY queries

QUESTION AND ANSWER

A number of readers have taken up the gauntlet on continuity errors that Andrew Pixley has thrown down with his new style of *Matrix Data Bank*. In future, continuity queries will be thrown open to readers to answer. Only the most logical answers will appear. We also want to stress that the answers below are *not* official explanations for continuity errors. That remains the province of future TV series to explain.

How could the Daleks have civil war in the future on Skaro in *The Evil of the Daleks* when it's blown up in 1963 at the end of *Remembrance of the Daleks*?

Dalek continuity has been covered on a number of occasions but in *Remembrance* itself Ace recalls that as the Doctor examined the Daleks' time travel device he says the renegade Daleks 'Have come a long way'. The Omega device also seems to be capable of traversing time *and* space and could suggest Skaro is destroyed at a point after *The Evil of the Daleks* when Davros has taken control of the planet (and perhaps eradicated the Thals from Skaro). In the process of an interview Ben Aaronovitch has said he felt this peaceful race had left the planet before the Doctor arranged its destruction.

How did the Second Doctor know what happened to Jamie and Zoe after *The War Games* in *The Five Doctors*?

Mervyn Capel suggests that events in the later story took place after the trial. We know from *Spearhead from Space* that the Doctor was transported into exile in his own TARDIS. We also know from *Power of the Daleks* that the TARDIS plays some part in the process of regeneration. (Admittedly, whether the same applies when a Time Lord's body is changed by court order is open to question.) So between the Time Lords banishing the second Doctor to Earth, and the Third Doctor arriving there, he and the TARDIS were scooped out of time by Borusa. That would certainly explain his knowledge of what happened to Jamie and Zoe.

A simpler alternative is that during the Doctor's various 'mind melds' – in both *The Three* and *Five Doctors* – more than just the current situation was passed between them such as the Doctor's fate at the end of *The War Games*. After all the information transfer does seem near instantaneous.

Not only would this explain why the Doctor seems to occasionally act as if he knows what is going to happen to him – it would also be a very good reason for the First Law of Time prohibiting such meetings and therefore such dangerous pre-knowledge of possible (or even definite) events in the time stream, which could be used to benefit a Time Lord's own ends with terrifying consequences – if of course the future is not certain until it happens.

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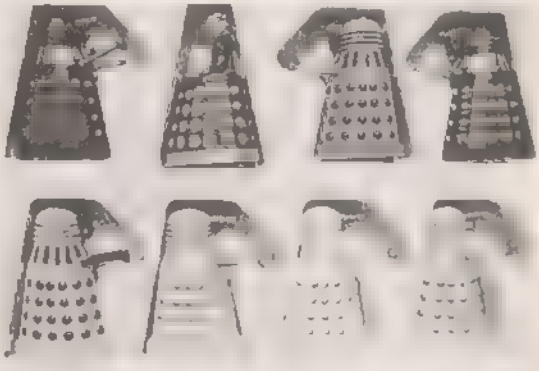

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DWM Issue 170: *The Guardians of Prophecy*. lost story archive. Jon Pertwee and Ian Stuart Black interviews. *The Mark of Mandragora* 2 by Abnett, Sullivan and Farmer. plus *Search out Space* special feature.

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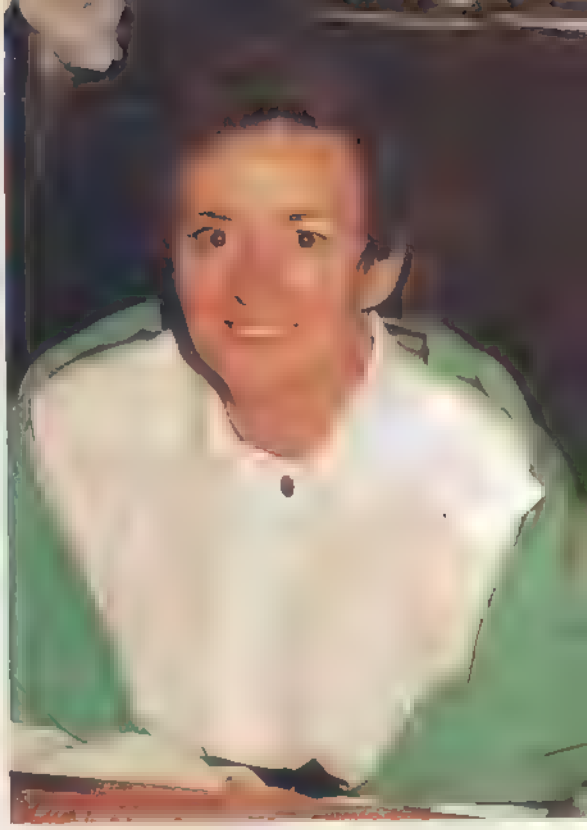
ENLIGHTENING

Liam Rudden talks to director Fiona Cumming about her long association with the programme and the changes she's seen in its production. . .



Fiona Cumming at Galaxy Con in 1990. Photo: C. Stuart Halliday

During Peter Davison's period on *Doctor Who* one of the most innovative directors was also one of the few women to have worked on the series in this capacity, Fiona Cumming.

Fiona made her debut as a director on *Doctor Who* with the first Davison story, *Castrovalva*, and returned to take the helm on *Snakedance*, *Enlightenment* and *Planet of Fire*. However her connections with the series go back as far as the Sixties and Seventies when she worked in various capacities with William Hartnell in *The Massacre of St Bartholomew's Eve*, Patrick Troughton in *The Highlanders*, and Jon Pertwee in stories such as *Doctor Who and the Silurians*.

I first asked Fiona what she saw as the responsibilities of a director on the series. "It's very much that of a co-ordinator. You take the specialised knowledge that everyone has, the designer, make up, costume, special effects, visual effects, composer, special sound, and then you actually pull all these different specialists together and get them working in the one direction, with the goal of making that particular *Doctor Who* story the best there's ever been.

"The very first one I did had Paddy Russell directing, and I was the assistant floor manager. It was at a time when they were still making historical adventures, and this particular story was *The Massacre of St. Bartholomew's Eve*. Bill was the Doctor, Peter Purves his assistant and I was wide-eyed!"

There have been some vast changes in the show's production since those days. "The main thing about the early days was that editing hadn't become as specialised as it is today. You had to try to fit in special effects as you went along, and with it being black and white there were a lot of effects that weren't available to you then that are now with colour. Obviously there was no such thing as Colour Separation Overlay and you couldn't mess around with the picture the way you can now. The only way of editing the film was to physically take a razor to the film and cut! This limited you greatly as to where it was possible to splice the film, where as now you edit from two masters onto a third which allows you to play around with the final version a lot more."

Of course, in those early days the show was still filmed live in long segments. "The scenes were shot in long sections. I remember filming one very long section at the studios in Ealing setting up the whole of a Paris market. It was normal to do full length scenes in a one."

SOFTER SIDES. . .

Before working on *Doctor Who*, Fiona had been concerned wholly with costume drama, and reckoned that being an old fashioned girl science fiction wasn't for her. Then she was approached to direct *Blake's 7*, and had what she describes as two very good scripts (*Rumours of Death* by Chris Boucher and *Sarcophagus* by sf novelist Tanith Lee, both for Season Three). In her second *Who*, Enlightenment, the thing about costume drama came across very well in the ball scene on board the pirate captain's ship. Could this have been because of her great love of costume pieces?

"Partly, and also I felt that we had never seen the soft side of Tegan, and I thought that the costume, and particularly the wig, gave a totally different quality to her. I think we got a different side of Nyssa in *Black Orchid*, and *Enlightenment* allowed Tegan the same."

Who makes the initial contact when you are approached to direct a *Doctor Who* story, and what are the first things you do once that contact has been made?

"Well obviously it's the producer's brief to select the directors that he wants to work with, and to make sure that each director works on a script that they will be able to bring more to than an other director. In other words John Nathan-Turner selected the stories I worked on specifically in that neither *Castrovalva*, *Snakedance*, or *Enlightenment*, involved machinery. There weren't any monsters around; they all had a much more personal element which he felt I would be happier with.

"Having done those stories I'd like to have a go at one with a bit of mechanical genius about it. I mean genius from the special effects point of view, not my point of view. Once you're given a script the first thing you have to do is make sure you know what the author's intentions are, because if you take the characters off in another direction then the story isn't going to come across."

So does that mean you talk it through with the author? "No. I normally wouldn't meet the author until two or three weeks into the programme, by which time I've ▶

Dojjen's sequences in *Snakedance* were filmed to give the effect of wide space and heat. Photo © BBC.

taken the script to one side, read it, re-read it, gone over it, gone back, read it again, and then taken it to the Script Editor. It's at this point I like to meet the author, not because I don't trust the Script Editor because obviously they have worked very closely with the author. It's simply so that I can see the colour of the writer's eyes. On *Castrolava* I didn't get the chance to do that as I didn't meet Christopher (Bidmead) until the middle of recording. On the other occasions I managed to meet the authors a bit earlier."

In *Castrolava* Tom Baker had just left, and Peter Davison was making his debut, but of course the story was recorded out of sequence. The cast had already worked together on stories which came later in the season, so was it difficult for them to backtrack?

"Yes, because to a large extent in *Castrolava* the Doctor was in the zero cabinet finding his way for a lot of the time and I had to be careful not to let this new Doctor's first adventure become Nyssa and Tegan's adventure. I had to keep relating it back to the Doctor all the time, even during the scenes where the girls were lost and couldn't climb the mountain.

"In those scenes it was quite difficult to say to the pair of them who had been working together for a couple of months by that time, 'You two have really only just met. You don't know what your reactions are going to be. You don't know if Tegan being frightened by something is going to worry Nyssa, or whether Nyssa is going to feel frightened too.' So yes, it was quite difficult to go backwards, to undevelop the characters, and think back to the beginning."

LOCATION WORK

Did Fiona enjoy the location work in *Castrolava*? "It can be enjoyable but it does add another dimension to the whole thing, because it can rain on you, and as filming is worked to a very tight schedule this can create all sorts of problems. You also want to get as far away from things and places that look like London so allocation travel time can also eat into your filming schedule.

"For *Castrolava* we were allocated five days filming and traveled to Tunbridge Wells to film so our travelling time was deducted from our first day's filming, leaving us with only four and a half days really.

How did you avoid being swamped by fans during the location work for the story? "Normally you would use private property which we did the whole time. That allows you to say no to visitors, but if anybody did turn up as long as they understood that they must not speak between 'action and cut' we didn't mind them watching. It's sheer force of numbers that can be a problem. I'll never forget once when Jon Pertwee was doing a story in the caves at Chiselhurst (*The Mutants*). You lose all sense of time in those caves, and we'd been down all afternoon and Jon was really whacked. He was absolutely exhausted and looked it as we came up at about half past four. Looking out the cave I noticed a group of about four hundred school children waiting to see him and I thought 'that poor man', I turned around to look at him and saw he'd noticed them at the same time. It was almost as if you could see a shot of adrenalin being injected. He stepped forward and those four hundred children were convinced that the only thing he wanted to do was to talk to them. It made their afternoon. It's part of the job."

In *Snakedance* Fiona used film for the scenes with Dojjen (played by Preston Lockwood). What was the reasoning behind this? "We wanted to get a feeling of terrific heat and as we were filming in November and December it would have been quite possible for there to have been snow on the ground. It didn't seem like a good idea to take an actor of Preston's age to a chalk pit in Kent and have him sit around in rags with a couple of snakes while snow swirled about. We still wanted to get the feeling that he was sitting on top of a plain that extended out as far as the eye could see, so for the Doctor's scenes with him, and for the scenes where the Doctor and his party were returning from visiting him we used one side of the studio at Ealing, and for the scenes where Dojjen appeared alone we used a small area of studio and used a telejector slide technique to fill in the background around him. All of this gave the impression of great heat we wanted."

The sets in *Snakedance* were very lavish. Did this story have a larger budget to allow this? "No, we had a very, very clever designer (Jan Spoczynski), and if you look carefully you'll see that the

entrance to the caves in *Snakedance*, and then the area inside the snakemouth all became, in other parts of the story, the inner chamber. The snakemouth area became the area that opened up to let you inside the secret chamber. So we were using the same set, refurbishing it between Studios 1 and 2, and getting a very good effect from it.

"Another thing Jan did was to take the set for *A Song for Europe* which had been recorded some weeks before, and cannibalise it. It was used for the other complex, for Ambril's office, and then by adding a spiral staircase it was transformed into Tannha's chamber."

PUNCH AND MARA

And the Punch and Judy Show? Was that in the original script? "Yes, but it was very much done as, 'The children are watching a Punch and Judy show when Lon and Ambril appear'. I felt that it wasn't something you couldn't just leave to chance so we actually got a puppeteer, and the costume department gave the puppets Minusan costumes. We had the idea that the snake would start to swallow Mr Punch as Tegan was about to be swallowed in the Becoming. We also had to work out a script that was an adaption of the Punch and Judy story.

"It was the most difficult scene of all to edit, because the only way to do a scene like that, with children – and they were fairly young – is to just do it off the cuff and film whatever they're doing. We managed to grab forty seconds in one place, and thirty in another, and then try to match up the right reactions with the puppeteers voice which could be heard above the children. It took quite a long time just sitting playing with the tape trying to get the right bits, and then even longer editing it as a lot of the edits just didn't work."

Enlightenment saw, what is for me, one of the most memorable nerve-wracking scenes ever in *Doctor Who*, when Tegan is left alone in the dimply lit TARDIS control room, as first the hands and then the manic face of Mr Mariner appear behind her on the viewer. Was this the intention? "I think it wasn't so much meant to be un-nerving as intriguing. It hadn't struck me as being frightening or worrying, so I'm quite surprised when you say you had a worry about it, although it is a legitimate worry. I remember it was quite a difficult effect to capture. We were trying to capture the feeling that Mariner had pulled himself up on top of the TARDIS, and had his hands around the lit area, the little light on the top, which is of course the location of the TARDIS scanner. We tried various ways to get this idea across, including curved perspex which the hands came around.

"Of course you then realise that to pull yourself up on to something high you would need to put your hands around the other side and pull back to raise yourself. This being the case you would then need a 360 degree camera shot to be able to see the face after the hands, and, as a shot like this isn't possible we had to cheat and have the face following the hands up. We did have a very clever lighting man on that one which was a great help."

Doctor Who is famous for its incidental music. How much say does a director have in that? "Normally you would have a member of the electronics workshop, a composer, allocated to the production, and Dick Mills did all the electronic sounds. They would come along to the recording in the studio to get the feel of the story, and then having read the script would leave you alone until all the pictures have been edited together. You take a cassette of the episode with a time code in vision and add the minutes, seconds, and frames as you go through the episode with the composer discussing where the music should be, and what intention you want the music to put across.

"Some of these composers have a second sight. I remember for saying *Snakedance* telling the composer that I wanted the kind of sound you get at an Indian wedding, jangly, noisy and raucous. That was all I could say, and the composer came up with the idea of a Janissary Band. The composer has to come up with the music I can only see in pictures."

One piece of incidental music I particularly liked in *Enlightenment* was very similar to the Sailor's Hornpipe . . . "Ah, that was sheer naughtiness on my part. I felt we needed a wee bit of humour as there had been a lot of spookiness in the story up to that point. You can only take a certain amount of spookiness before you need to relax with a little bit of a send up. I thought it was totally justified, although some people thought I'd gone over the top."

Having worked with various Doctors and monsters are there any you would particularly like to work with? "No, but I have a yen to work with the Ice Warriors again. I worked on *The Seeds of Death*, which Michael Ferguson directed, and it was the first time I'd seen how a costume designer could take a human being and change the frame completely." Fiona then went on to direct Turlough's farewell *Planet of Fire*, and since then has been sadly missing from recent *Doctor Who* credits, although her husband, Ian Fraser has been 'keeping it in the family' to some extent by working as production manager on stories such as *The Greatest Show In The Galaxy*, and *The Curse of Fenric*.

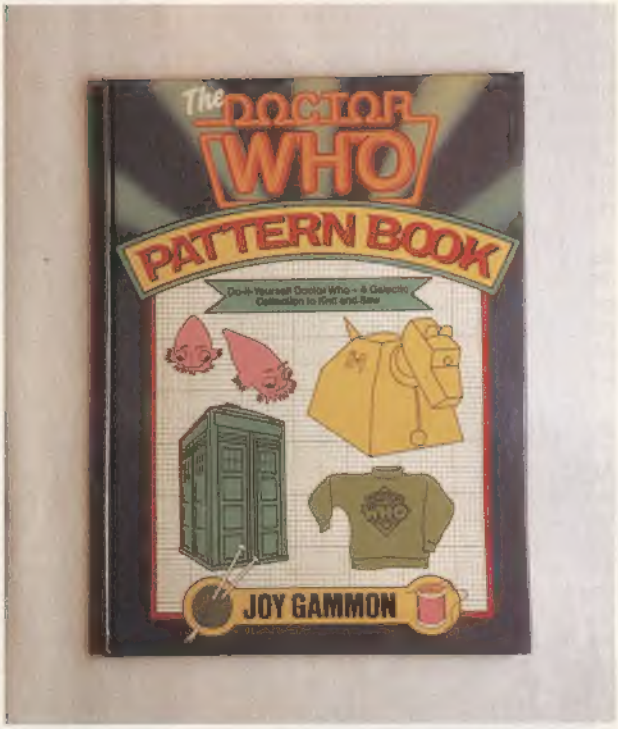
Jon Pertwee – exhausted by *The Mutants*, he still geared himself up to entertain hundreds of school children, Fiona recalls. Photo © BBC.

COLLECTORS' CORNER

Collectors' corner uses the following 'availability scale': ★ Currently Available, ★★ Generally available from specialist dealers, ★★★ Rare but occasionally available from specialist dealers, ★★★★ You'll be lucky, ★★★★★ Almost unheard of!

Build the TARDIS
Author: Mark Harris
Publisher: Target Books
Year: 1987
Original Price: £3.95
Availability: ★★

Anyone who seriously believes that a half-decent model can be created from some cut-out bits of cardboard is in need of some therapy. Apparently Mark Harris believed it, as did Target and hence this book. "MAKE YOUR VERY OWN TIME MACHINE WITHOUT SCISSORS OR GLUE" the cover procalimed. The fact that it didn't work escaped everyone's attention!



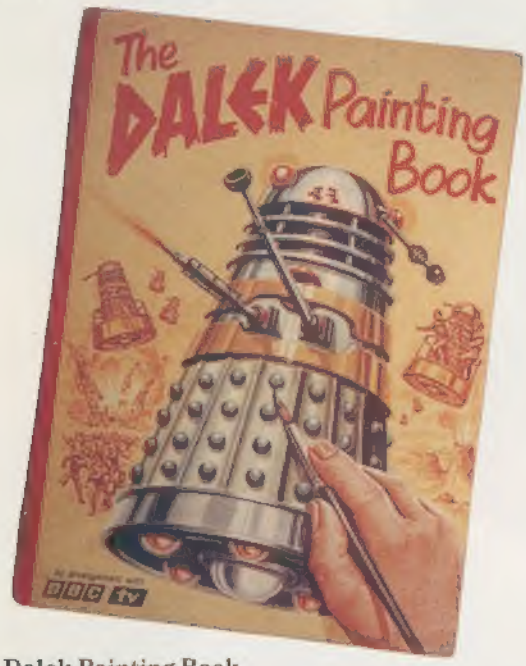
The *Doctor Who* Pattern Book
Author: Joy Gammon
Publisher: W H Allen
Year: 1984
Original Price: £7.95
Availability: ★★★

One of the most tenuous connections with *Doctor Who* for any item of merchandise. Using Joy Gammon's patterns you too can look like a complete idiot in Adric's costume, Romana's sailor top or Nyssa's Jacket (all knitted out of wool). One of the strangest things about this book is that it has more colour pages (twenty) than the majority of W H Allen's serious books about *Doctor Who*. Only The Key to Time has more!

***Doctor Who* Quiz Books (Dinosaurs, Space, Magic, Science)**
Author: Michael Holt
Publisher: Magnet Books
Year: 1982 (Dinosaurs), 1983 (the rest)
Original Price: 95 pence
Availability: ★★★

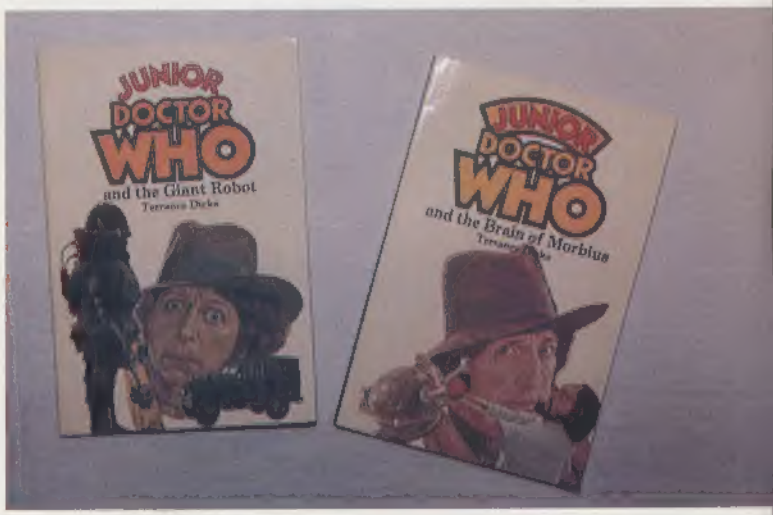
It's education time. Just when you thought it was safe to read a book for entertainment, along comes Michael Holt and tries to teach us something. If travelling with the Doctor was one long history or science lesson, as these books suggest, then I can't see anyone staying with him for too long. Perhaps this is the real reason that Tegan left; "I'm tired of all the killing . . . and those inane quizzes you keep setting us!"

The *Doctor Who* Cookbook
Author: Gary Downie
Publisher: W H Allen
Year: 1985
Original Price: £6.95
Availability: ★★★
Take one *Doctor Who* Production Manager, add a liking for food. Stir well and get all your friends to help you out. Garnish with illustrations from an American and presto! A book about how to cook Gallifreyan renegades. Actually, despite the bizarre concept, it is quite a good cookbook.

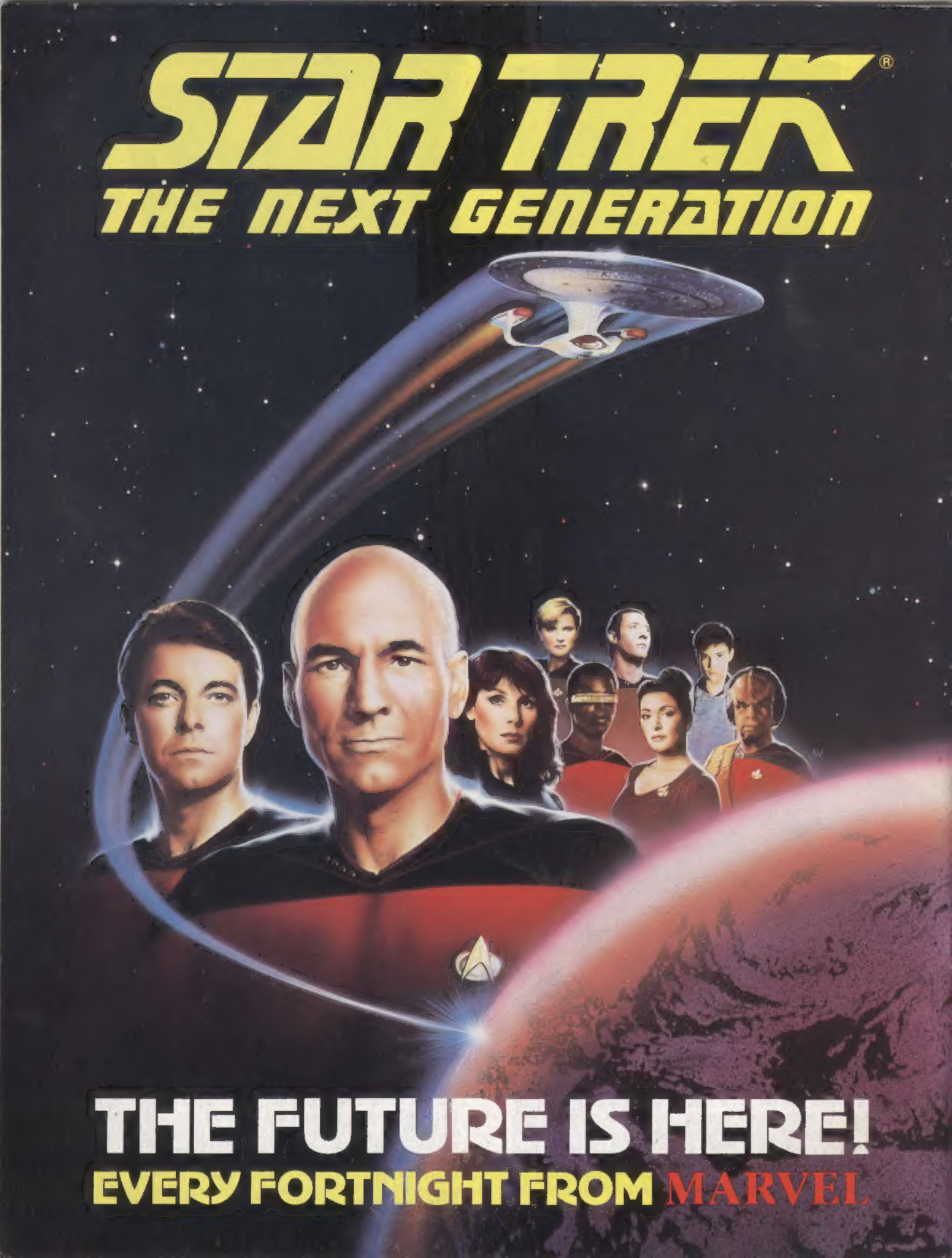


The Dalek Painting Book
Publisher: Souvenir Press/Panther Books
Year: 1965
Original Price: 2/6d (approx. 12 pence)
Availability: ★★★★
There I was, quite happily completing a complex scene in which the Daleks wipe out a race of dinosaur creatures on a volcanic planet by zapping them from their hover-disks, when my arch enemy, 'Crusher' Budd, came up, and with much glee tipped my paint pots and water all over the picture. "I've exterminated them for you" he pronounced in that school-bully manner of his, and then turned on his heel and stalked off across the playground. The picture was ruined, but Budd was now a marked man.

K9 Books (*The Time Trap, The Beasts of Vega, The Zeta Rescue, The Missing Planet*)
Author: David Martin
Publisher: Sparrow Books
Year: 1980
Original Price: 65 pence
Availability: ★★★
To dispel the myth that K9 had been added to *Doctor Who*'s line up as a hook for the younger watchers, David Martin, one of the co-creators of the machine, produced a set of four books. With their brightly coloured illustrations and minimal amount of words, these can only have been aimed at the under-threes. I wonder how many kids of that age can afford books at 65 pence each!



Junior *Doctor Who* Books
Author: Terrance Dicks
Publisher: Target Books
Year: 1980
Original Price: 75 pence
Availability: ★★★
Just in case your five year old sister could not cope with the complex and detailed writing that goes into an average Target *Doctor Who* novel, someone had the great idea of re-writing some of the books into a form that they could easily understand. When I first saw 'Junior *Doctor Who*' I wondered if this was some new series of stories set when the Doctor was a young boy but no, it was just Terrance Dicks re-telling the tales of the Giant Robot and the Brain of Morbius. Strangely enough these were the only two titles produced . . . I wonder why?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